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# JUNIOR ARTS & ACTIVITIES

CLASSROOM ACTIVITIES FOR THE ELEMENTARY TEACHER



SACAJAWEA  
(See page 44)

VOLUME 16 • NUMBER 2

OCTOBER  
1944

FORTY CENTS

HALLOWEEN—COLUMBUS DAY—NAVY DAY PROJECTS

# ON LAND AND WATER — THE FRIGATE-BIRD

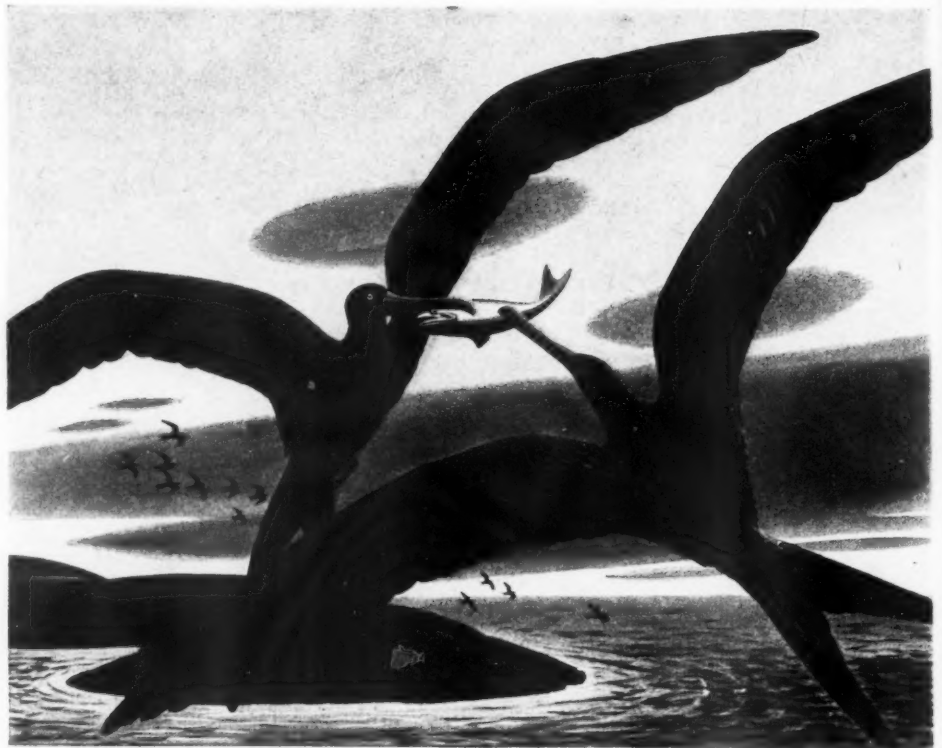
This tropical bird, also called the man-of-war bird, is remarkable for two things. First of all, its feet are very weak making landings with them on water or flat land surfaces almost impossible. It has another unusual thing which counteracts this disadvantage. It can soar longer than any other bird.

In order to get into the air, this bird leaps from a high tree or cliff.

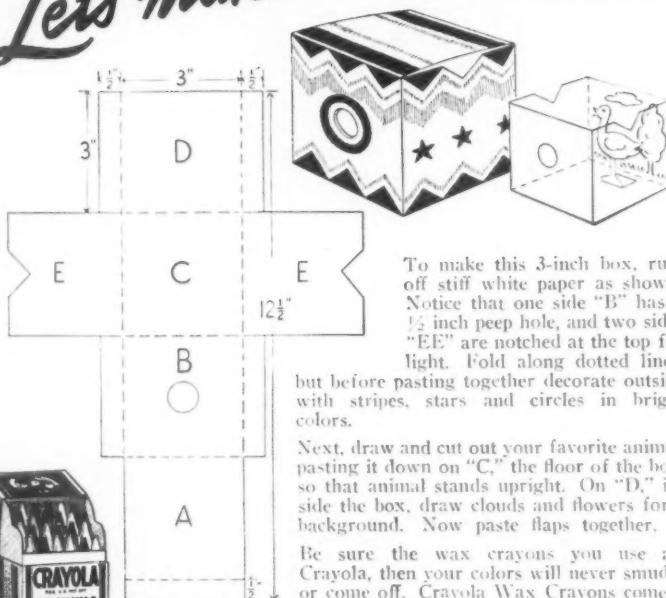
The frigate-bird is a robber. He steals from other birds.

In color these birds are remarkable only for the red pouch which the males possess. Otherwise they are brownish-black.

Although you would hardly suspect it from the appearance of the frigate-birds, the pelicans are their relatives. There are two kinds of frigate-birds; one kind is found only in the Indian Ocean.



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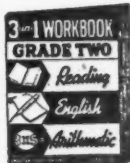
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## Letters

Dear Editor:

I enjoyed the issues of *Junior Arts and Activities* which I have already received and wish to tell you they helped me immensely as I just went back teaching this year. I find this magazine much different than the general run of teacher's magazines.

Sincerely,

M.E.M., New York teacher

Your letter, Miss M., proves that we are succeeding in giving useful material each month. We are sure that you will find each issue of *Junior Arts and Activities* just as beneficial as those you have previously received.

Dear Editor:

The arrangement of material in *Junior Arts and Activities* suits me. Although I have only been a subscriber for two years, I find I am lost without my magazines. They are invaluable to me.

Very truly yours,

M. B., West Virginia teacher

Thank you, Miss B., for your concrete statement about what you like in *Junior Arts and Activities*. If you have any dislikes, we should appreciate knowing about them, too.

Dear Editor:

I am one of the many teachers who have returned to the profession after an absence of a few years. I have thoroughly enjoyed using your magazine because it has helped so much to bring my teaching up to date.

Very truly yours,

L. S., Wisconsin teacher

We consider helping such teachers as you, Miss S., to be our principal wartime job. We realize that there are many thousands of teachers who have returned to the profession to relieve the teacher shortage. These teachers need all the help that they can get; to help them make their own work easier and more pleasant and to provide the kind of teaching which will prepare boys and girls who are now in the elementary schools for more advanced work.

Dear Editor:

We receive your grand magazine here at school and I find it very helpful in my second-grade room.

Yours truly,

A. P. Nebraska teacher

It is interesting for us to receive such letters as this. Some say that *Junior Arts and Activities* helps in the second grade; some, in the seventh. We believe that our material is, therefore, useful in all grades.

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Notice: We have a very limited quantity of *Activities on Parade* available for purchase. This is the classroom magazine-workbook which, because of wartime conditions, we have had to suspend for the duration.

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# USING THE PROJECT MATERIAL

Have you noted the nature pictures on the inside front cover of *Junior Arts and Activities*? The few words of description of each picture, in addition to the color reproduction, should prove very helpful in nature-study classes.

The product map of France, described on pages 10 and 11, is useful in the study of any geographical section. Wrapping paper, newsprint, or any other paper may be used to make the big map.

Making a mock tapestry (page 12) is a good project and one which can be carried out during a study of Medieval life just as successfully as during a study of France. You will note that the younger children can use this idea successfully, too.

Cornhusk dolls (page 14) make attractive favors for parties, classroom decorations, sand-table figures, etc. If your class is carrying out the unit on

jungle Indians (pages 32 to 36), you may find these dolls useful as figures in the sand table we have suggested.

The squirrel project (page 16) can be used as a purely art project in that the children will thereby acquire a sense of design and of the fitness of things through choosing an appropriate basic design and then applying the attractive textures to fit the various portions.

Let your class study the Halloween decorations (page 17) to discover the many variations possible for window and blackboard borders.

The material on our navy (pages 20 and 21) has been designed to supplement the things—pictures, stories, and the like—which children themselves will collect for a Navy Notebook. Remember to observe Navy Day, October 26, in your classroom.

Children of all ages love experiments.

Those on pages 26 and 27 are designed for use in the intermediate grades. If your class is more advanced, look through elementary science books and supplement the experiments we have given with additional, more difficult ones.

Only a few of the possible masks are shown on page 31. This project can be made truly creative. The children will undoubtedly initiate it and, given the opportunity to expand the ideas we have presented, they will get many interesting effects. Other materials in addition to those we have suggested may be used to decorate the masks.

If your class is studying people who live in the Western Hemisphere, even though the class be an intermediate—or an upper grade, the children will benefit from making use of the crafts and information given on pages 36 and 37. Be sure to read them the explanation we have given.

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TEACHER OF TODAY

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October, 1944

Volume 16 Number 2

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HEROES IN ACTION, SACAJAWEA  
Illustration by Lucille Follmer.....front cover

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# From the Editor's Desk . . .



The title of this editorial might well be "making the best of a bad situation," because truly the case of the elementary teacher in wartime schools is not an easy one.

Perhaps you are an experienced teacher. If so, you are well equipped professionally to meet the demands which today's educational program places upon you. But, because you are experienced, you are asked to help others in a less fortunate position, to take over duties which never before had been done by you, and to do many "extras" which drain your time and energy. You no doubt feel that your pupils are suffering thereby.

Perhaps you have recently returned to the profession after an absence of several years. You find the school plant changed, the curriculum altered, and the underlying philosophy of elementary education somewhat different.

Perhaps you are a new teacher. You have just come from one of the excellent teachers' colleges and you are full of ideas, plans, enthusiasms. Your position is indeed an enviable one. But, you may soon find situations in your teaching community quite different from what you had expected.

You and you and you are all subscribers and friends of *Junior Arts and Activities*. We hope you rely on us for many things. We shall try very hard to merit that confidence.

Because we do not know your individual problems, we cannot give you specific advice. This we can say, however. Whatever the cost we hope each of you will retain that enthusiasm which you had the day you first entered a classroom. That quality will have a psychological effect on your boys and girls. They will feel your enthusiasm and they will take a new and vital interest in their work.

Because the results of inadequate learning experiences in the elementary grades will have a lifelong effect on these boys and girls we must do everything in our power to give them a background sufficient to permit their advance into high-school and college work and to fit them for their adult life insofar as it is possible for us to do so.

In this, as in so many things, teachers are given the brunt of an unfortunate situation. While the community itself must do everything in its power to help the teachers, instinctively they look to you, no matter what the difficulties, to do the very best possible for the children of the community.

*Junior Arts and Activities* is proud to have a part in this work. We stand ready to give you any additional help you may ask. Whatever the personal sacrifice, if we retain any idealism about the future of America and the world, we must know that it depends upon the kind of citizens there are in America tomorrow. And those future citizens depend upon us. We must not fail them.

—Editor



Lucille Tollmer

## After the Halloween Party

The fun was all over,  
The hour was late;  
We'd guessed every ghost  
And cleaned every plate.  
And no one was going  
The way I must go —  
Afraid? Foolish question!  
I started — although  
I whistled — a little —  
As I passed the park  
(For whistling, I've heard  
Is a charm against dark).

But a wind came from nowhere  
And wailed through the trees —  
And the queerest thing happened  
To both of my knees!  
They pushed my feet forward,  
One after one:  
They took me home swiftly —  
But I didn't run.

—Marion Doyle

# THE LAND AND HISTORY OF FRANCE

## A UNIT FOR UPPER GRADES

By ANN OBERHAUSER

Ever since 1939, the war in Europe has made geographical studies of many lands impracticable. Not least among the countries falling into this category was France. Now Allied troops are accomplishing the liberation of "La Belle France." Perhaps by the time this is printed, the victorious armies may have completed their work. A study of France is again in order.

The old method of accenting the picturesque can no longer be applied with good reason to France. First of all, the boys and girls studying this country are older and do not need this rather artificial stimulus to pique their interest. Second, years of war have destroyed many of the famous buildings, customs, costumes, and habits of the people.

As to the initial stimulus and the approach, France is uppermost in the minds of all of us these days and the fact that almost everyone has relatives and friends in the battle area is sufficient to provide material for lively initial discussions.

The aims outlined below should be altered to fit the interests and abilities of the class.

### TEACHER'S AIMS

1. To provide boys and girls with a broad picture of France—its land, resources, history, etc.
2. To show how people have adapted themselves to their environment.
3. To show the importance of cultural achievements.
4. To stimulate interest in art, music, literature.
5. To learn about the things which France has contributed to world civilization.
6. To discover what France can in the future contribute to world progress.
7. To teach habits of co-operation among boys and girls through meaningful activities.
8. To increase interest and ability in reading through reading for the various activities.
9. To provide a common basis for children to work out their individual problems and to increase their knowledge of basic skills.

### CHILDREN'S AIMS

1. To learn about a land that has been in the war.
2. To know more about the places mentioned in press and radio dispatches.
3. To discover what children in France are like.
4. To be able to find cities easily on a map.
5. To take part in group activities.
6. To learn French stories.
7. To write and dramatize stories about France.
8. To learn about famous French heroes.

### BEGINNING THE UNIT

After the initial steps have been taken to conclude that a unit on France is desired by most of the class, the teacher should prepare for additional discussion periods by posting material on the bulletin board. Maps of battle areas, pictures of towns relatively untouched by the war (such as the ancient city of Carcassonne), pictures of French heroes past and present, etc., should be posted.

In order to accomplish the aims of the unit, the teacher should keep in mind that the study should be confined to France and not extended to the French Empire. This will exclude talking about the French Foreign Legion, colonies in Africa and other places, etc., but will give unity to the study. Those topics may be undertaken as an outgrowth of the present study.

Then there must be a teacher-pupil outline of the coming days of activity. Inasmuch as it is desirable for children to get a fairly complete picture of the land and people of France, the teacher must help to prevent the study from going off into channels which, although interesting, will impede the accomplishment of the work in a reasonable length of time. She should also be thoroughly familiar with the subject matter so that she may augment the results of pupil investigation and research at the appropriate times.

### FORMING COMMITTEES

A list of committees may include: research committee (almost every member of the class will be in this, bringing to school what information is available in

their homes); a library committee to get materials available in the public and school libraries; a correspondence committee to write, among others, to the Free French Press and Information Service, 501 Madison Avenue, New York, for information about France today; a committee to arrange material for bulletin boards; an exhibits committee to take charge of art work, notebooks, craft items, etc., which the children make during the unit and also those items which the children may bring from home; an activities committee to plan activities with the teacher and present them for class approval or rejection; a notebook committee responsible for collecting material for a class notebook; a culminating activities committee to plan the final phases. If the class decides upon a play, assembly, pageant, or some other dramatic presentation, then committees should be appointed to carry out the various parts of this activity. If feasible, those children of French ancestry might canvass their parents to discover unusual folk tales, customs, etc.

### AREAS OF ACTIVITY

The presentation of the subject matter will fall into three areas: (1) the land (map study, cities, products, etc.), (2) the history, and (3) culture of France. This will prevent diffusion of energies and will result in a well-rounded picture of France and one which the children can use as a basis for future studies.

### PRESENTATION OF SUBJECT MATTER

#### I. The land of France

A. Map study (Note, in the following outline we shall not duplicate the map. Teachers should supply the information from the map, page 9.)

1. Boundaries
2. Mountains
3. Rivers
4. Lakes
5. Oceans, seas, etc.
6. Provinces
7. Cities
  - a. Capital
  - b. Seaports
  - c. Important inland cities

8. Temperature and climate
  - a. Cold, damp northern section
  - b. Warm, sunny, sub-tropical climate along the Mediterranean
  - c. Middle section which becomes hot in the southern part

**B. Kinds of land**

1. Mountainous
2. Fertile plateau and river valleys
3. Sandy moors (Bay of Biscay region called Les Landes)

4. Forest lands on mountain slopes

5. Mediterranean shore

**C. What the land produces (France is an agricultural country—see map, page 10.)**

1. Agricultural products
  - a. Grain—wheat, oats, rye, barley, hops, etc.
  - b. Potatoes and other vegetables
  - c. Fruits—grapes, apples, etc.
  - d. Dairy products
  - e. Sugar beets
  - f. Textile products — flax, hemp, mulberry trees used to feed silkworms
  - g. Tobacco
  - h. Flowers and herbs for perfumes

2. Forest products

- a. Lumber
- b. Cork
- c. Nuts
- d. Oilseeds

3. Mineral products

- a. Coal
- b. Iron ore
- c. Other minerals in small quantities

d. Building materials—limestone, etc.

- e. Clay for fine china

**II. History of France**

**A. Early history**

1. First inhabitants called Gauls
2. Marseille settled by Greeks
3. Romans came and conquered.
  - a. Gauls were afraid of tribes from the north—welcomed Romans.
  - b. However, northern tribes conquered Romans.

c. One of these tribes — the Franks—gave France its name.

d. Clovis was the great king of the Franks.

**B. Medieval Period**

1. An ancient law said that the kingdom should be divided among the sons of the king.

a. This made many independent states.

b. It took a strong king to reunite them.

c. One of the strongest was Charlemagne—Charles the Great.

2. After his death the kingdom was again divided.

- a. At this time, the people in

northern France spoke a kind of German instead of French.

3. Thereafter the kings tried to reunite France.

a. They had to have support of the people.

b. There were many wars.

c. The kings went on crusades to the Holy Land.

d. One of the most well loved kings at this time was Louis IX—St. Louis.

4. Men from northern Europe—the Northmen—settled in part now called Normandy.

5. The English kings laid claim to part of France.

a. Joan of Arc helped France defeat them.

6. After this France tried again to become a united nation.

a. The kings, however, lost touch with their people.

b. The people underwent many hardships.

c. One of the kings was Louis XIV.

d. After a while the people revolted.

e. They wanted to set up a government of free people.

**C. Modern period**

**1. The French Revolution**

a. The people so hated those connected with the kings that they fought a bloody war.

b. July 14 is Bastille Day—a day which means as much as our Independence Day. The Bastille was a prison where those who disagreed with the king were kept. Although there were very few people in it at the time, it was a symbol to the revolutionists. They captured it July 14, 1789.

c. They called each other "citizen" and "citizeness" instead of "sir," "lord," "lady," etc.

d. They established a new calendar which, however, did not last.

**2. Napoleon**

a. Before the French people had time to form a new, lasting government, Napoleon rose to power.

b. He conquered the enemies of France.

c. He established himself as Emperor.

d. He is sometimes called the "little corporal."

e. Finally, he became too ambitious and was in turn conquered.

**3. Kings again**

a. For a short time France again was ruled by kings.

b. They did not have as much power as those of former times.

**4. More emperors**

- a. Relatives of Napoleon

5. The final establishment of a republic

(Note: The emphasis of this summary is placed on two things: (1) unification of France and (2) development of self government.)

**III. Culture of France—the French are outstanding in many fields**

**A. French explorers**

1. Champlain
2. Cartier
3. LaSalle
4. Joliet
5. Marquette
6. de Bougainville (circumnavigated the globe)

**B. French who helped America during our struggle for independence**

1. Lafayette
2. Rochambeau

**C. French writers**

1. La Fontaine
2. Such other writers as the teacher believes appropriate

**D. Artists—(see following under art correlations)**

**E. Musicians**

1. Hector Berlioz
2. Charles Gounod
3. Jacques Offenbach
4. Cesar Franck
5. Charles Camille Saint-Saens
6. Leo Delibes
7. Georges Bizet
8. Jules Massenet
9. Cecile Chaminade
10. Claude Debussy
11. Maurice Ravel
12. Include such others as seem appropriate.

**CORRELATING ACTIVITIES**

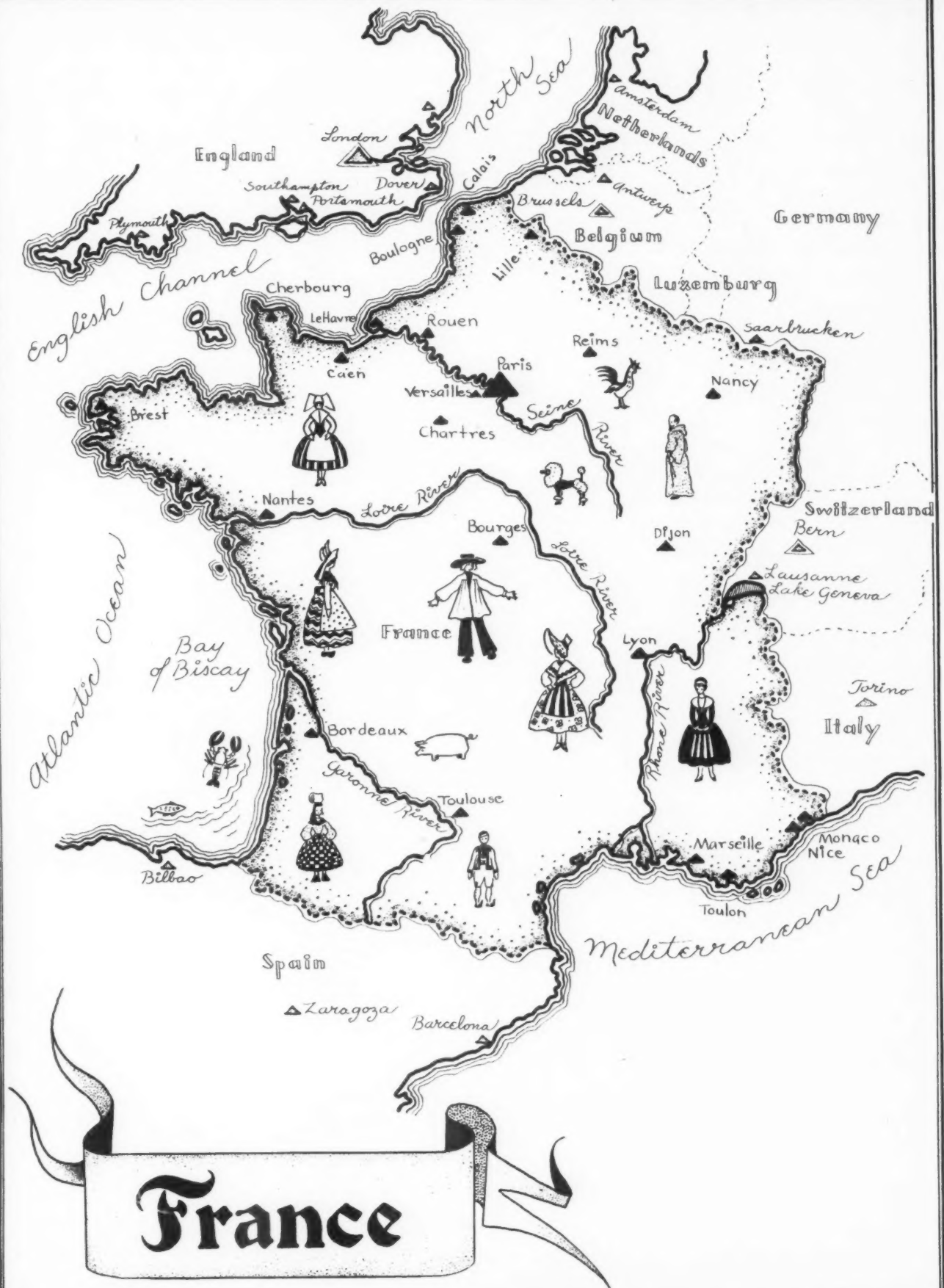
**Social Studies:** Note that France has always been a cultural center. Even her exports—fine wines, perfumes, etc., reveal her artistic tendencies. Discuss the various types of people who make up France. Show how each has contributed to the culture of France. How has the transportation system of France benefited her? Note the rivers and canals on the maps. What about fishing?

**Language:** Write stories based on La Fontaine's fables. Write about various sections of France, its people, products, etc., for notebooks. Prepare little oral talks about some phase of French life. Write original plays based on some of the heroes of France. Don't forget a discussion of *The Song of Roland*, the French epic. (See bibliography.)

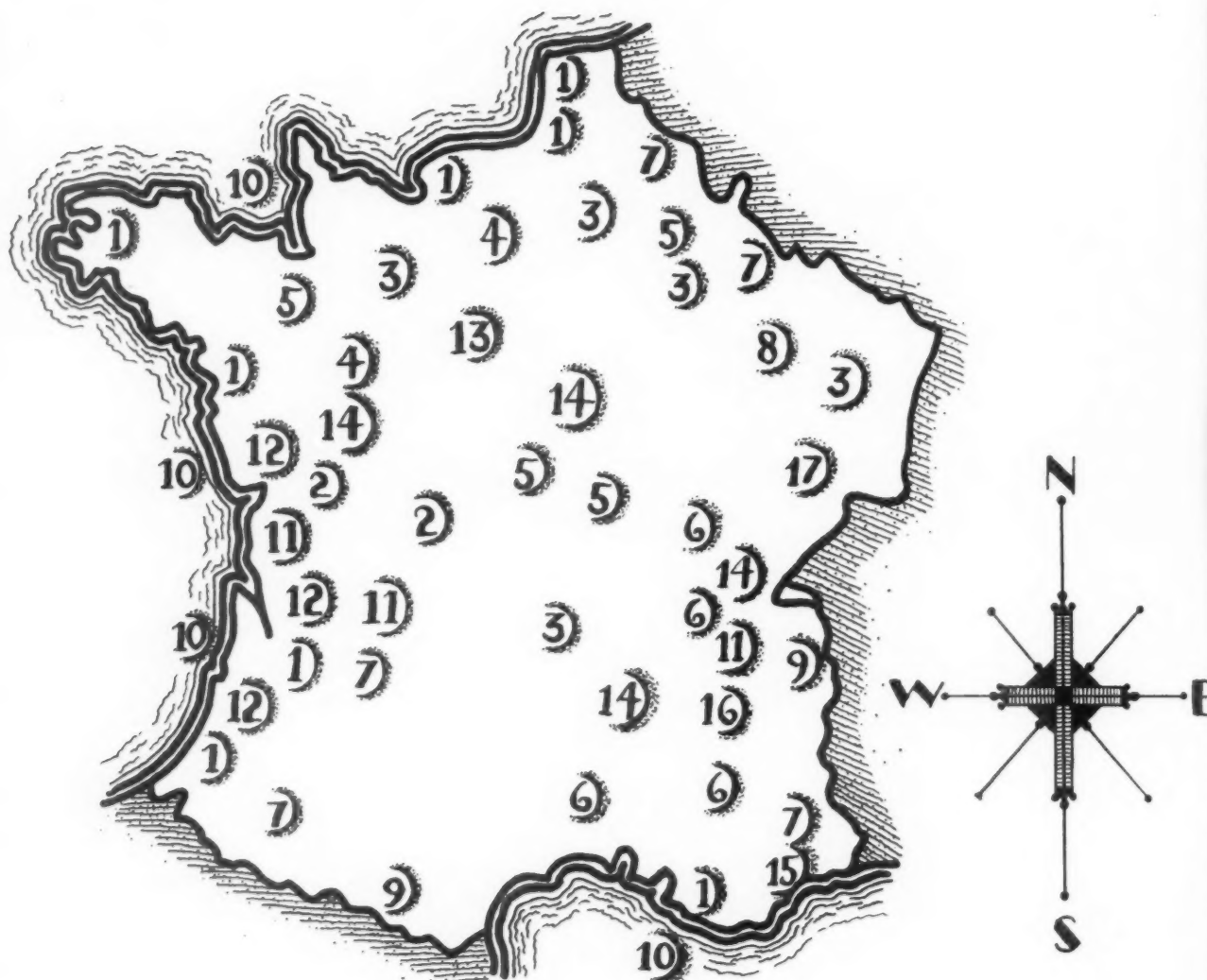
**Arithmetic and Science:** Study the French system of coinage. Also, if the children are old enough, compare the metric system with our system of weights and measures. Note thermome-

(Continued on page 42)

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# PRODUCTS OF FRANCE



Here is a map of France showing the products and industries. They are numbered on the map and the key is given here below. These products and industries are to be used to make a map such as described on the opposite page. They may also be used as a separate help during the study of France. Wherever a number appears, the product listed in the key is important.

1. Ports (Marseille, Bordeaux, LeHavre, Cherbourg, Calais, St. Nazaire, Brest, Boulogne, Bayonne)
2. Clays for china and porcelain (Sevres and Limoges)
3. Grains—wheat, oats, barley, corn, and rye
4. Potatoes, flax, and sugar beets
5. Fruits—cherries, apples, peaches, pears, and plums
6. Grapes and wines (Burgundy, Champagne, Rhone and Garonne valleys)
7. Coal and other minerals
8. Iron
9. Marble (mountain districts—Alps and Pyrenees)
10. Fishing—oysters, lobsters, mackerel, sardines, herrings, crawfish
11. Roquefort cheese (near Roquefort)
12. Lumber—fir trees
13. Tapestry (near Paris)
14. Laces (Paris, Lyons, St. Etienne, Nantes)
15. Perfume
16. Silk—silk worms, mulberry trees (St. Etienne, Lyons)
17. Timber industry

## A PRODUCT MAP

Sketch a large map of France on rather heavy paper. Mark rivers, cities, and whatever else you wish.

To indicate where the various products are obtained, make sketches of the products as we have indicated and let them stand on the map. There are other ways to make standing figures. You may put small wooden blocks behind them (use cardboard for the figures in this case). You may make slits in the map and insert a tab attached to the figure.

For grains and other things you may glue some of the actual products to the map.

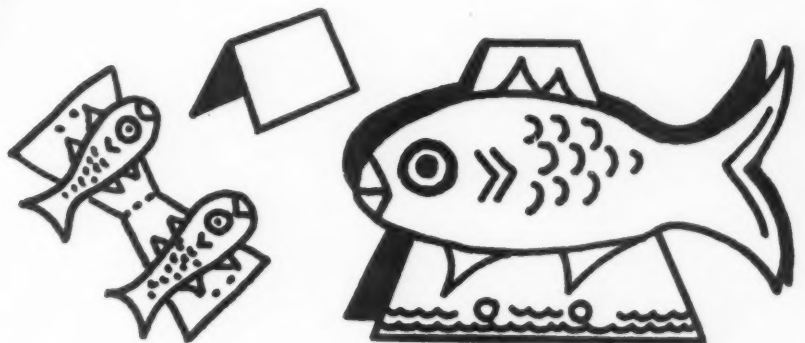
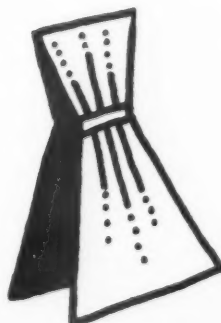


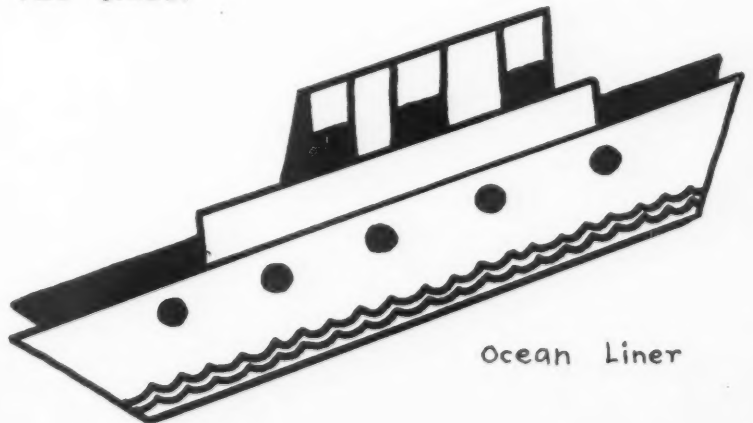
Figure cut from a folded card and decorated with crayons.



Fir trees



wheat



Ocean Liner

The figures may be viewed from two sides.

# MOCK TAPESTRY

Since the making of tapestries is one of the great arts of France, a good project during this study would be to make an imitation one with crayons.

First a design is sketched onto a piece of white or tan paper. It is sketched in outline only. Then crayons are used to form the part usually made by threads.

The crayons should be applied as shown below and care should be taken to use soft, rather dark colors, not bright hues such as scarlet, bright green, etc.

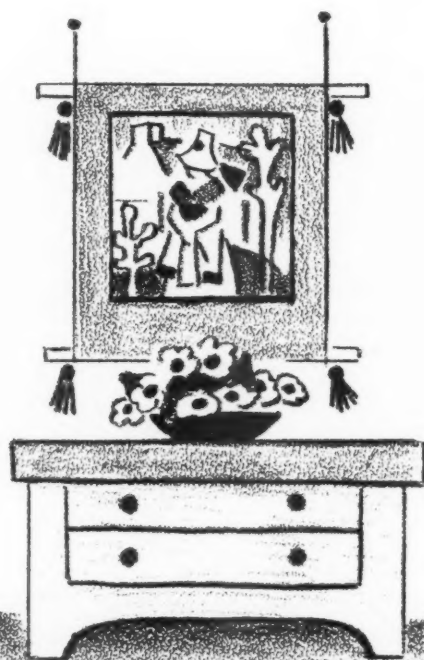
The finished tapestry may be hung as tapestries usually are—see sketch at the bottom right.



*Traditional French costume used as a design.*



*Use crayon strokes as tapestry threads.*



*Tack or glue top and bottom to dowel rods and hang.*

# TEACHING MUSIC IN THE GRADES

## MAKE THE MOST OF THE MUSIC PERIOD

By LOUISE B. W. WOEPPEL  
SUPERVISOR OF MUSIC  
RALSTON, NEBRASKA

To teach music successfully requires all the skill and knowledge that any other subject demands. In addition, one must possess the ability to use one's own vocal mechanism with ease and to produce tones that are correctly pitched, pleasant, and of adequate volume. All teachers have not had the advantage of vocal training, but they can learn much through practice. (See *Junior Arts and Activities*, September 1943, for specific helps.) In addition to vocal control, the teacher should be the master of her equipment. This includes a pitch pipe, music texts, pictures, phonograph records, and possibly rhythm instruments. How shall they be utilized to secure the maximum results with the minimum of confusion and loss of time?

### USING A PITCH PIPE

Unless a teacher has absolute or perfect pitch, a good pitch pipe is essential. Through its continuous use a teacher may develop a relative sense of pitch in herself and in her students. This is a usable substitute for perfect pitch, for, once the keynote has been established, a person may sight-read above and below that pitch with comparative accuracy. Some pitch pipes include tones for the more common keys. For other keys, the teacher must set her own pitch from the nearest key given. In the key of G-flat, for instance, the given key nearest in pitch is G. In that case the teacher sounds the G, then sings DOWN a half step to reach the correct keynote.

Many songs do not begin on the keynote, which we call Do (one). Before class the teacher should determine what the first note of the song is, and how it is to be found. In the keys of D and E-flat, for example, the note on the pitch pipe is high Do (eight). To find Sol (five) or Mi (three) one must sing DOWN the scale from eight. (In grade-school songs, it is unusual for a song to start above high Do.) In the key of E, however, the pitch given is low Do (one). To find Mi or Sol from that pitch, one might sing UP or DOWN, depend-

ing upon the location of the beginning note. In any case, the teacher should sing the keynote and then find the opening pitch, either alone or with the class. To assist anyone who is unfamiliar with the common pitch pipe, the following notes may prove helpful. In the usual oblong model, the keys whose names are given and their locations on the treble staff are:

- (1) F: first space  
E: first line
- (2) B-flat: third line  
A: second space
- (3) E-flat: fourth space  
D: fourth line
- (4) D-flat: fourth line  
C: third line
- (5) A-flat: second space  
G: second line

In every pair of keys listed above, the operator inhales or "blows in" to sound the higher keynote; exhales or "blows out" to sound the lower keynote.

### USING TEXTS

Frequently, a teacher has no choice as to the music text she uses. Preferences of supervisors, administrators, or previous teachers may have differed from her own, but she is obliged to use the material on hand. In that case, she may be able to teach, as art songs, material which is not available for class use.

The teacher should familiarize herself with the contents of the book to be used by the class. All songs present a word message as well as a melody. In some music texts, many of the study or sight-reading songs may be too difficult for such use in a particular room, yet the thought content is ideally adapted to the social studies program. In such a case, it is wiser to rote the song to the group, who will then be able to enjoy it and grasp its social significance. If this class were to sight-read the number, the obstacles encountered would obscure its content.

### PLANNING THE MUSIC PERIOD

In planning the material to be used, the wise teacher presents some familiar music, some study or drill material, and some music to foster appreciation for

standard compositions for each music period. Listening Hour music may be a seasonal or topical number, an art song chosen for its melodic appeal, or a record by vocal or instrumental artists. Pictures of instruments, of performers, of scenes suggested or items represented in tones: all these add to the significance of the music heard.

In planning a schedule of songs to be taught, it is well to remember that children enjoy activities and events in anticipation. It is wiser to begin a difficult Christmas part song in November, than to finish it in January. The same rule applies to correlative material.

### USING THE ALLOTTED TIME

In order to secure the most effective use of the time allotted to music, the teacher is wise who makes a tentative time schedule. If the group has a thirty-minute period, three or four times a week, the following allotment of time might be satisfactory.

Changing seats and singing familiar songs: five minutes

Sight reading and studying a new song: ten minutes

Continuing or reviewing songs taught previously: five minutes

Teaching a new art song: five minutes

Singing familiar songs and changing seats: five minutes

On succeeding days, when no new sight-reading song is included, the class might spend ten minutes continuing previous songs and use five minutes for isolated drill at the board or at the seats. When the band is to practice, everything but the opening and closing songs should be eliminated.

If a Listening Hour is scheduled, any song needing it may be reviewed; but the study time is devoted to hearing the chosen selections. This should also include any comments or illustrations that add to the enjoyment of the music to be heard. In general, it is wise to play only about three records. If they are long or require much discussion, two are usually enough for the fifteen or twenty minutes available. Since enjoyment and

(Continued on page 42)

# CORNHUSK DOLLS

By ELMA WALTNER

Cornhusks are a cheap and plentiful craft material for fall art classes. Interesting dolls can be made from them. These dolls can depict a wide variety of characters.

Gather a quantity of the dry husks and discard the tough outer leaves. The inner leaves are more fine and pliable and will not tear as readily.

Dolls may be made with or without a wire frame. The wire core allows the dolls to assume various poses. One long wire forms the core for the head, body, and one leg. Another makes the arms, and a third piece forms the other leg. Cut several husks into half-inch strips and dampen them. The husks are tougher and more easily worked while damp. Wrap all the wires with the narrow husk strips before twisting them together.

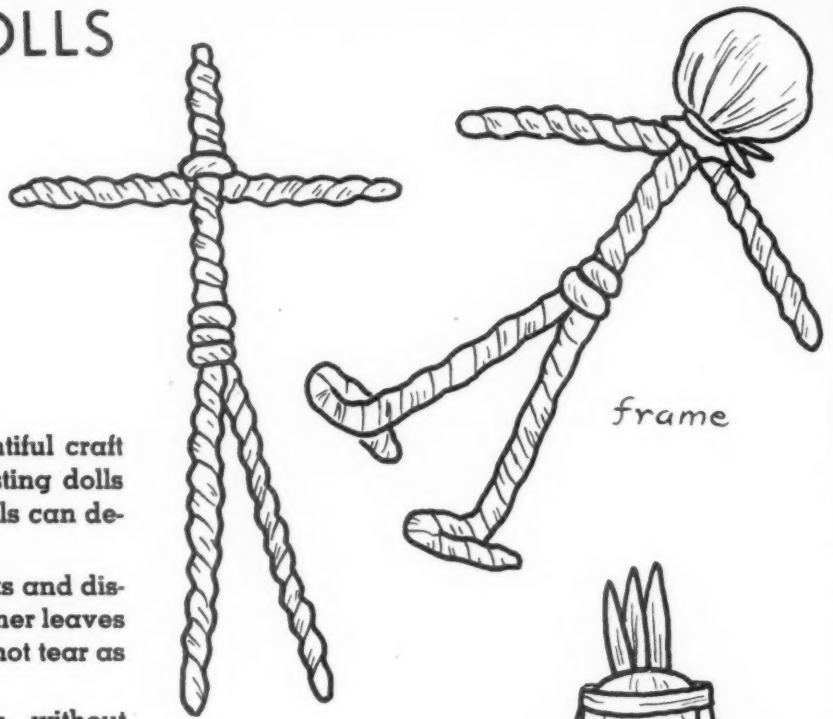
Form the head by wrapping a half-inch-wide strip of husk around the center wire. Keep adding husk strips until the core is about half an inch in diameter. Now cover with a larger piece of husk and tie a narrow strip of husk tightly around the neck to keep it in place.

Use corn silk for the hair, and strips of the damp husks for clothing. The wires that form the feet are bent back so that they extend beyond the leg, enabling the doll to stand.

Color the dolls with water colors. If special designs such as flowers are to be put on the clothes, they must be put on after the husk is dry, so that the color will not run.

The husks may be cut into points or scallops; very narrow strips, slightly twisted, make fine strings for tying the clothes into place.

A bookmark may be made from a thin braid of husk fastened to a little Dutch boy doll. A doll used for this purpose does not have a wire frame.



frame

Indian Squaw



Mammy



Book Mark

# OUR FRIENDS THE SQUIRRELS

## A NATURE STUDY FOR THE PRIMARY GRADES

When the children begin taking nature walks in early fall, it will not be long until they notice the little gray squirrels which are so numerous in almost all parts of the country. These scurrying, friendly creatures are sure to interest boys and girls. If this interest is great enough, a unit on the squirrel might be undertaken.

The purpose of the unit will be to acquaint boys and girls with habits of animals and to broaden their concepts of the animal kingdom. They will have observed one or more of the types of squirrels and by means of vicarious experiences may become acquainted with other members of the squirrel family. Thus their knowledge and appreciation of nature will grow.

After the children have observed a squirrel, they will want to know more about him. The time is ripe for reading stories about squirrels and for placing books about squirrels on the classroom library table. There are many excellent books containing interesting pictures. The children will benefit from looking through these when they are at leisure.

Since children and teachers cannot observe all the activities of squirrels, they must learn about them from books. The following outline is presented as a guide for the teacher in reading books about squirrels and in pointing out various points to direct the children's attentions to important facts about squirrels.

### OUTLINE OF IMPORTANT DATA

#### What Do Squirrels Look Like?

I. There are two different kinds of squirrels.

A. Tree squirrels

1. Red squirrels
2. Gray squirrels
3. Flying squirrels

B. Ground squirrels—these are not true squirrels but so closely related to them that there is no better term to describe them.

1. Chipmunks
2. Gophers
3. Prairie dogs
4. Others

II. What do they look like?

A. Red squirrels

1. Nice reddish-brown coats in winter

2. Duller coats in summer

3. Big, bushy tails

B. Gray squirrels

1. Gray in color

2. Also have bushy tails

C. Flying squirrels

1. They look like gray squirrels but have pieces of skin between their front and hind legs so they can fly.

D. Chipmunks

1. Have stripes down their back.

2. Have pouches inside their cheeks. These they use to carry food.

E. The teeth of squirrels are unusual. They are constantly growing. Squirrels must gnaw to keep them short. There are many animals like this. All of them are called rodents. Squirrels are rodents.

#### Where Do Squirrels Live?

I. Tree squirrels

A. They have two homes.

1. In winter they build homes in hollow tree trunks. They line these with leaves and small bits of branches.

2. In summer they live in the treetops.

II. Ground squirrels

A. They burrow underground.

1. Their homes usually have two openings.

2. They like to come out of their homes into the sunshine.

#### What Do Squirrels Eat?

I. Nuts, acorns, pine cones, corn, grain, etc.

II. Sometimes red squirrels eat birds' eggs.

#### How Do Squirrels Help Man?

I. They carry nuts from one place to another.

A. This helps spread trees because squirrels forget many times where they have put their nuts.

#### Habits of Squirrels

I. The tree squirrels raise their babies in the high treetops.

II. Tree squirrels do not sleep all during the winter.

III. Tree squirrels bury their nuts in different places.

IV. Ground squirrels sleep during the winter.

A. Sometimes if it is not too cold, they may awaken before spring.

V. Ground squirrels hide their food under stumps.

A. Sometimes ground squirrels hide their food in their burrows.

#### CORRELATIONS and INTEGRATIONS

Language, social studies, number work, health and safety may be integrated into a study of squirrels. The social aspects of the lives of squirrels—how they obtain food, clothing, shelter—can be very meaningful to boys and girls who are learning about these things in other units. Language may be integrated beautifully through making notebooks, reading, storytelling, and so on. Number work naturally can be made more meaningful if squirrels and nuts are employed in experience problems during the unit. As part of a discussion on the characteristic features of squirrels' teeth, there will be an opportunity to discuss oral hygiene in a most meaningful way.

#### ACTIVITIES

Note the art project on page 16. The children may use this as a cover for a class notebook about their observations during the squirrel unit. If each member makes a picture, they may form covers for individual notebooks.

Make crayon pictures of activities out of doors. Let the children choose whatever interests them. Combine all the pictures into one large portfolio. This will be appreciated during the months ahead when the children cannot play out of doors.

Make clay models of squirrels. Encourage children to make use of different positions.

#### BIBLIOGRAPHY

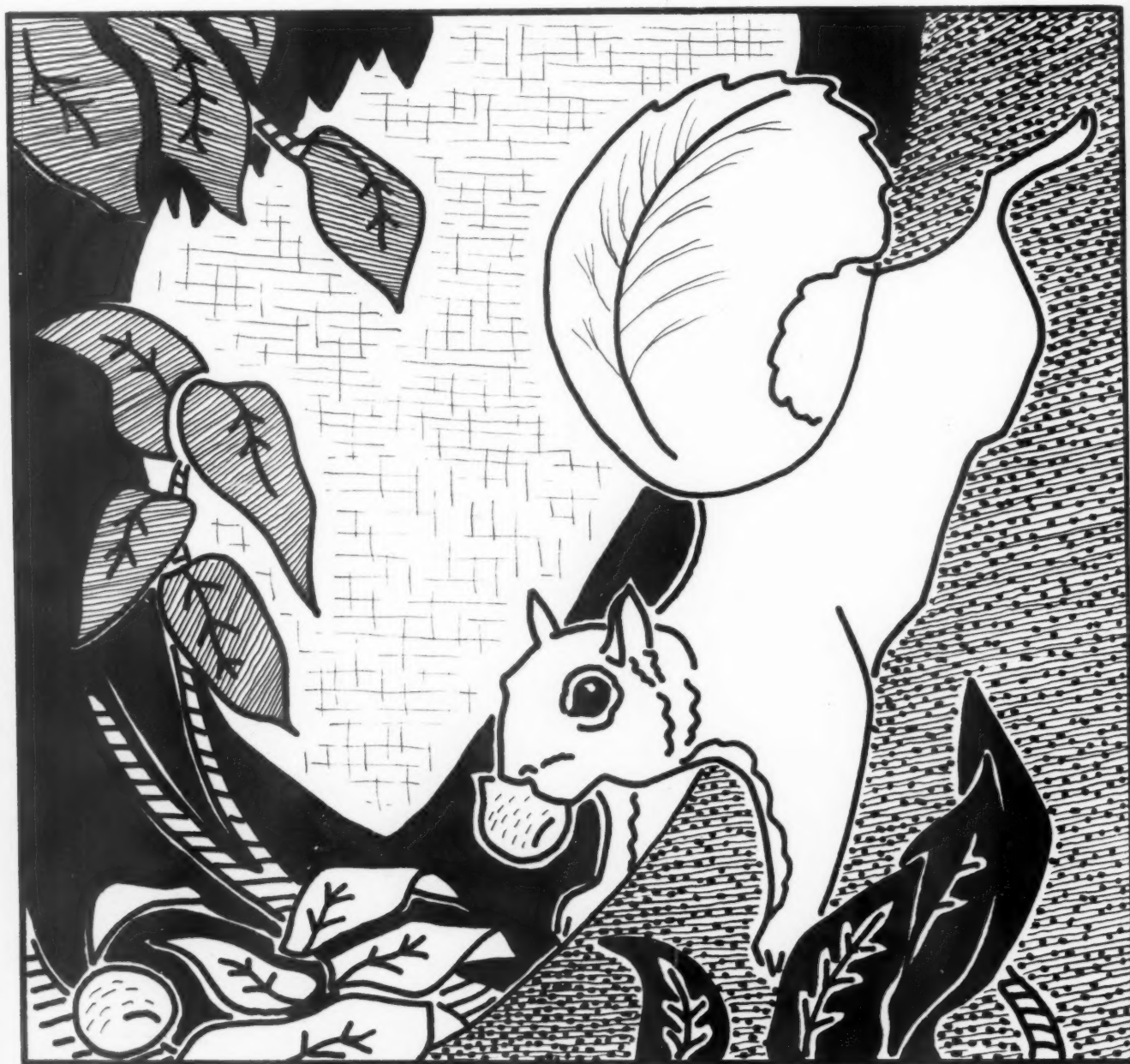
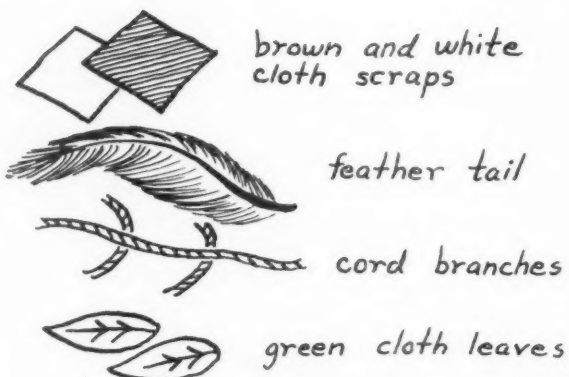
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SQUIRRELS

# THE SQUIRREL

This is a suggested composition for a picture. The picture may be used for a notebook cover. It is an experiment which younger children will enjoy. The picture is made of different textures.

First let the children sketch their action picture of a squirrel. Then, using bits of cotton, wool, fur, twigs, rope, feathers, etc., which they have brought from home, they make the finished picture. Encourage them to supplement their textures as little as possible with crayons.





Here are designs for blackboard and window use during the Halloween season. They are simple enough for even the smallest children to make.

The pumpkin man has separate body, arms, and legs and can thus be placed in any position. The children may choose their own positions. Alternate pumpkin men with cats and trees. Use different colors of paper.

# HALLOWEEN DECORATIONS



Christopher Columbus

# WORLD CITIZENS

Christopher Columbus



Columbus and Queen Isabella

Surely one of the greatest of all World Citizens is Christopher Columbus. So great is his contribution to the world that we celebrate not his birthdate nor that of his death but rather the date on which he made his great discovery—October 12.

We remember that Columbus reached the New World and opened its vast possibilities to the people of Europe in 1492 but that was just the final step in a long line of preparatory events.

Actually, many things and many people helped bring about the discovery of America. Not least among these was an unfortunate event. Many years before his birth in Genoa, Italy, the city of Constantinople, through which the overland traders with the east had previously passed, was closed to people from western Europe. How were goods to be brought from India and Cathay? Many people thought about this. Many tried to find a way.

More than that, printing had recently been discovered, and the books written by travelers (particularly by Marco Polo) caught the attention of the boy Columbus as he sat on the wharves at the port of Genoa.

There was one more important thing which helped Columbus. The compass, that great help in navigation, was discovered sometime earlier.

But Columbus had the things which made him alone one of the greatest figures of all times. He had imagination and he had patience. He believed that the earth was round and he said so. Others believed the same thing, but they did not dare to brave current public opinion. Columbus believed that one could sail west and reach the lands of the east. It took great courage for him to say this and to go from place to place trying to get help in his expedition.



Sailing to the New World

# THE HISTORY OF Our Navy

FOR INTERMEDIATE AND  
UPPER GRADES

Most boys and girls are familiar with most of the types of ships used by our navy. It is impossible to obtain information (for security reasons) beyond what is printed in the daily press and periodicals, and therefore we refer teachers and pupils to those sources for additional information. We shall here concern ourselves with the history of our Navy from the time of the Revolutionary War until the present.

The people in the colonies, while great fishermen and traders themselves, had always depended upon the great fleet of Great Britain to protect them and their commerce. In our struggle for independence, it was necessary for us to keep our sea lanes open to receive supplies from France and to harass the enemy so that their land operations would be hampered. This was a difficult task.

The Continental Congress did not have sufficient power to organize a real navy, but it did make a start. John Paul Jones, called the father of the American Navy, was commissioned. In his ship, the *Bonhomme Richard*, he achieved a great victory over the British. But this was only one victory. It served to build morale, however.

Most of the naval activities at this time were carried out by the states and by individuals called privateers. These men captured enemy ships of commerce and thus increased the source of supplies badly needed by the colonists.

When the government of the United States was formed, General Washington, our first president, saw the need for a navy. However, there was no separate department created for this purpose. The activities of the navy were combined with those of the army in the War and Navy Department.

The navy was given little consideration until a few years later when American commerce was being attacked by the Barbary pirates as they were called. American traders were forced to pay huge amounts of money in order that their cargoes be not disturbed.

Since it was the policy of our government to consider the navy as a means to protect our commerce, the Navy Department was separately organized, more

ships were built, and a fleet sailed to meet the Barbary pirates in battle. Such figures as John Barry, who had been a privateer in the Revolutionary War, and Stephen Decatur became national heroes when they won victories over these pirates and secured the right of American ships to sail the seas undisturbed.

When the War of 1812 came, however, the navy had again lapsed into ineffectiveness. We had very few ships to defend our coasts. But that does not mean that the navy did not perform brilliant feats which helped to win the war. However, these took place on inland waters.

The two great heroes of this war were Lawrence, whose "Don't Give Up the Ship!" became a national slogan, and Perry, whose "We Have Met the Enemy and They Are Ours" symbolized the growing confidence of the Americans. The victories of Lake Champlain, in which Lawrence took part, prevented the enemy army from getting into New York state. The victory of Lake Erie dispelled the idea of the enemy taking possession of the Ohio Valley.

The battle of Lake Erie was especially picturesque in that Perry caused his ships to be disguised as small islands. He ordered trees to be cut and fastened to the ships. Then, in the battle area they could not be seen since there were many small islands in the vicinity.

During the Civil War, the navy played an important part. Principally it blockaded the Atlantic and Gulf coasts and took part in several important actions. Among these was the famous battle between the *Monitor* and the *Merrimac*, the first battle in history between two ironclad vessels.

A famous hero of Civil War days was Admiral Farragut whose battles were fought on the Mississippi River.

Then came the great expansion of the United States—the westward movement. The navy was not needed for this but it was not forgotten entirely. New ships were built and the gradual change from sailing vessels to modern ships was made.

It was during the Spanish-American war that Americans and the world re-

alized that we had a first-class navy capable of operating in distant theatres. The battles of Santiago and Manila were fought with the loss of only one American life. Admiral Dewey became the national hero.

One of the great things which has helped the growth of our navy, increased its effectiveness, and impressed upon Americans its importance was the building of the Panama Canal. That famous waterway had to be defended but it also enabled Americans and their ships to pass easily from the Atlantic to the Pacific Oceans.

Everyone is familiar with the American navy in the last war, how it successfully managed the transportation of hundreds of thousands of American troops to Europe and how it defeated the submarine menace of the Atlantic.

In the present war, the place of the American Navy is unequalled among those of the world. It has successfully convoyed shipping and troops across the Atlantic. It has helped to defeat the submarine menace. In the Pacific, great naval battles have been fought and new American heroes are taking their places along with Jones, Barry, Decatur, Perry, Lawrence, Farragut, Dewey, and the rest.

The navy has grown in scope and personnel with the passing years. Great training stations have been erected to supply properly equipped men for the navy. There is the United States Naval Academy at Annapolis, which trains future officers of the regular navy. There are many shore stations for training skilled men to man ships.

The navy has always been accompanied by marines, fighting, seagoing soldiers whose duty it is to make landings and to accompany the fleet. The United States Marines are the oldest branch of the fighting services of our country.

The navy now has the air fleet, which, flying from carriers, is a great help in defeating enemies.

NAVY

During the study of our navy the class will want to make at least one notebook to commemorate a most fascinating unit. Here are some pictures which will help members choose the type of thing they will want to include in their notebook. There are famous men of the navy, famous ships, types of modern ships, uniforms, and insigniae.

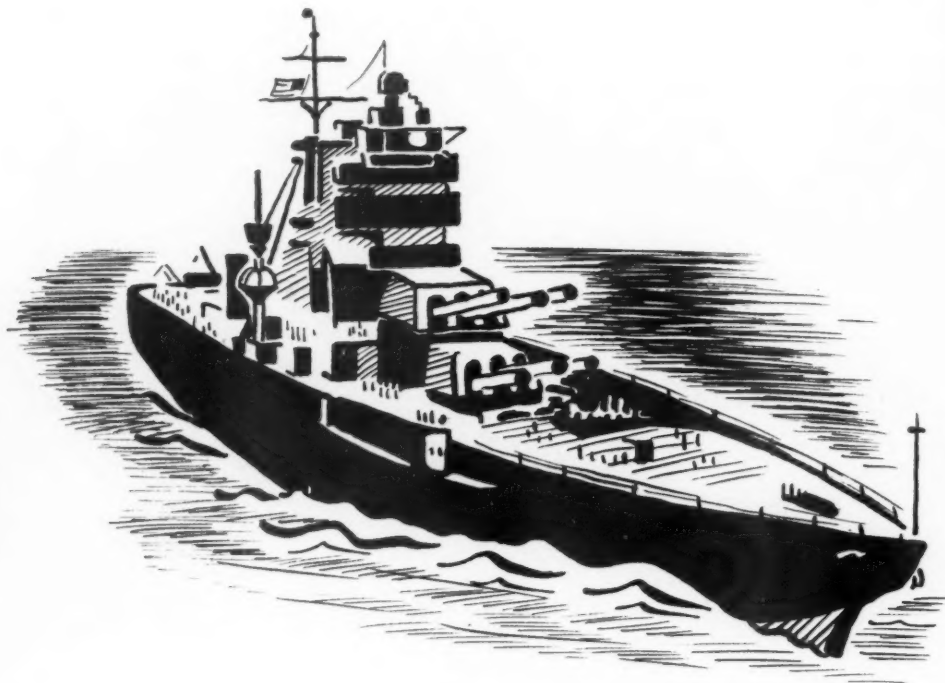
Be sure to include pictures showing the activities of the other branches of the navy: the Coast Guard, the Marines, and the women's auxiliaries of these branches. The class might also want to include pictures of famous secretaries of the navy—men who have served in the presidents' cabinets—as well as heroes of the current war.



John Paul Jones



Enlisted Man's Dress Uniform



U. S. Battleship

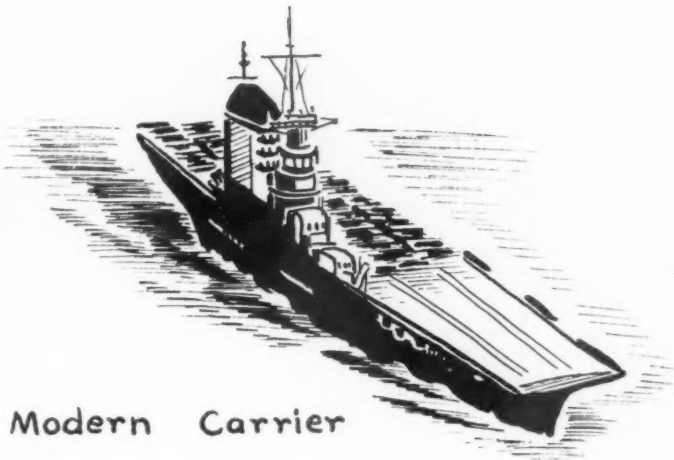
# A NAVY NOTEBOOK



Old Ironsides



Annapolis



Modern Carrier



Admiral George Dewey

# THE PATRIOTIC GHOST

## A HALLOWEEN PLAY FOR THE PRIMARY GRADES

By HELEN KITCHELL EVANS

**CHARACTERS:** Mary and Jane Crockett (twins); Tom and Joe Meyer (twins); Patriotic Ghost (dressed as the Statue of Liberty under her costume); children of a grade in school (any number—note item below).

**SCENE:** Living room of the Crockett home.

**TIME:** Halloween night.

**PROPERTIES:** Costumes for 5 ghosts, 5 bats, 5 cats, and 5 witches. Cutouts for decoration on walls. Several pumpkin jack-o'-lanterns. Simple living-room furniture.

*(Scene opens to find the Crockett twins decorating the walls of the living room. The Meyer twins are helping.)*

**MARY:** Well, I think the room looks like it is about ready for a Halloween party.

**JANE:** Don't you love those big, black witches, cats, and bats on the walls?

**M.:** Yes, and I think the jack-o'-lanterns that Tom made are extra fine.

**TOM:** Oh, thanks! I'm a pretty good Halloween surgeon, I suppose.

**JOE:** The class thought your invitations were plenty swell. Extra ghostly and all of that.

**JA.:** I do hope everything turns out all right, and most of all I hope all the children can come.

**JO.:** It was certainly nice of the Crockett twins to have a party for everyone in the class.

**M.:** It was certainly fine of the Meyer twins to help us decorate. The Crockett twins would have had a hard time getting to the top of a ladder to get those highest bats up there to stay put.

**JO.:** We had better get into our costumes before the children arrive.

*(Others answer, "Yes, we'd better hurry," and they put on ghost costumes.)*

**T. (goes to the window and sees four coming):** Here come four now. I see a bat, two cats, and a ghost.

*(The costumed children enter.)*

**JA.:** Hello, glad to see you. I mean glad to have you. I can't see you, can I? We won't try to guess who you are until later.

**JO.:** Say, it is a big temptation to find out who this cat is.

*(Joe teases, and acts as though he were going to unmask the cat. The cat jumps away from him.)*

**CAT (drawn out in "meow" fashion):** Better watch out there or I'll find out what little ghosts are made of.

*(All laugh and turn as they hear voices off stage.)*

**M.:** I hear more spook voices. Sounds like a lot are arriving now.

*(The children enter: four bats, three cats, and five witches.)*

**JA.:** Enter, friends from Halloween Land.

**T.:** I have an idea. Suppose we have a little Halloween program in honor of the Crockett twins.

**ALL:** Fine, extra fine!

**JO.:** Now, twin ghost, what do you plan?

**SOMEONE IN THE CROWD:** I bet that is Tom (pointing to him) because he called that ghost there a twin. I bet that is Joe.

**ALL:** Ho, ho, Tom and Joe, two of the spooks we now know.

**T.:** All right, now you know us, but I had to talk to tell you my idea, didn't I? Let's have the assembly program we had at school today. It was fun.

**ALL (in ghostly voices):** We all agree.

**T.:** In position then for the songs and verse choir number.

*(Group place themselves in a semi-circle. The five cats and five witches in front and the five ghosts behind the cats and the five bats behind the witches. They sing one or two Halloween songs and then present this verse choir number. It is entitled "What Are Little Ghosts Made Of.")*

**ALL:** What are little ghosts made of, made of?

What are little ghosts made of?

**GHOSTS:** Funny old sheets

With tucks and pleats.

**ALL:** That's what little ghosts are made of, made of.

That's what little ghosts are made of.  
What are little ghosts made of, made of?

What are little ghosts made of?

**CATS:** Strange sounds like "M-E-O-W."

And loads of whispers and "Y-E-O-W."

**ALL:** That's what little ghosts are made of, made of.

That's what little ghosts are made of.  
What are little ghosts made of, made of?

What are little ghosts made of?

**BATS:** Creeping and peeking,  
Running and sneaking.

**ALL:** That's what little ghosts are made of, made of.

That's what little ghosts are made of.

What are little ghosts made of, made of?

What are little ghosts made of?

**WITCHES:** Whoo-oo and boo!  
Shoo-oo and skidoo!

**ALL:** That's what little ghosts are made of, made of.

That's what little ghosts are made of.

*(As they finish a masked ghost wearing a tall white hat enters hurriedly, and all the children scatter to corners of the stage leaving the ghost in the center of the stage. Costume this girl as the Statue of Liberty under her sheet costume.)*

**MARY:** Oh, who are you? I didn't invite you, did I? Unmask and let us see who you are.

**ALL:** Yes, unmask.

**PATRIOTIC GHOST:** I will when you do.

*(All unmask hurriedly.)*

**JOE:** Now, who are you?

**P.G. (Unmasking and taking off her sheet):** I am the Patriotic Ghost.

**JANE:** Well, I certainly never did hear of you before.

**P.G.:** I don't always get around on Halloween but this year I had to be up and doing. You see, I am the ghost that whispers to you not only on Halloween but all through the year, "Buy a war stamp instead of that candy."

**TOM:** So that is who whispered to me this afternoon when I wanted that Halloween candy.

*(Patriotic Ghost assumes position of Statue of Liberty.)*

**ALL (cheering loudly):** It's our own dear Statue of Liberty!

**MARY:** I think we shall turn our Halloween Party into a Patriotic Party. Come on, let's all sing "America."

**ALL (after song and as curtains close, in a choral recitation tone):**

We will buy more bonds.

We will buy more stamps.

We will give thanks.

That we have America;

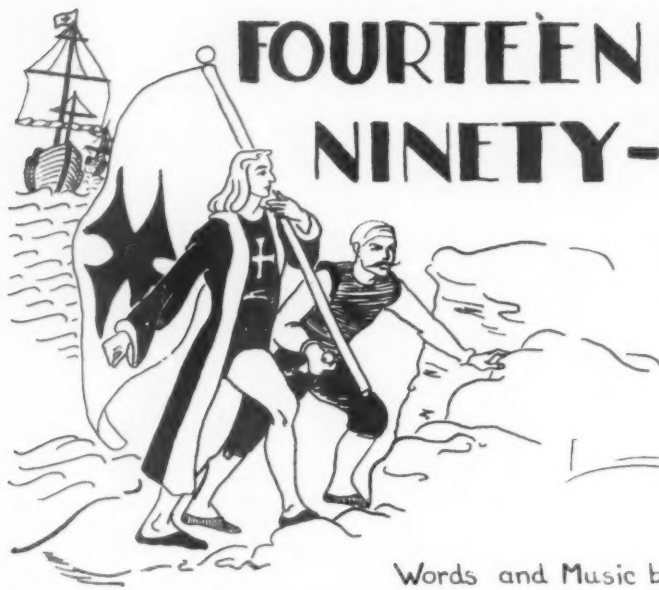
That we have freedom;

That we have the Yanks.

# **FIRE PREVENTION WEEK**



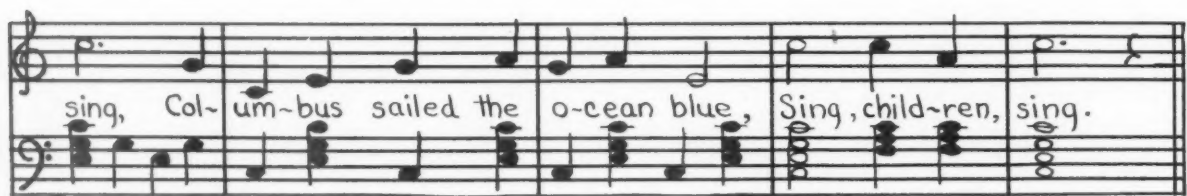
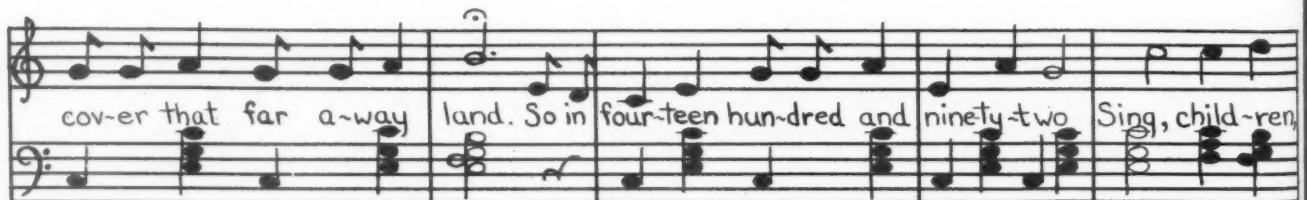
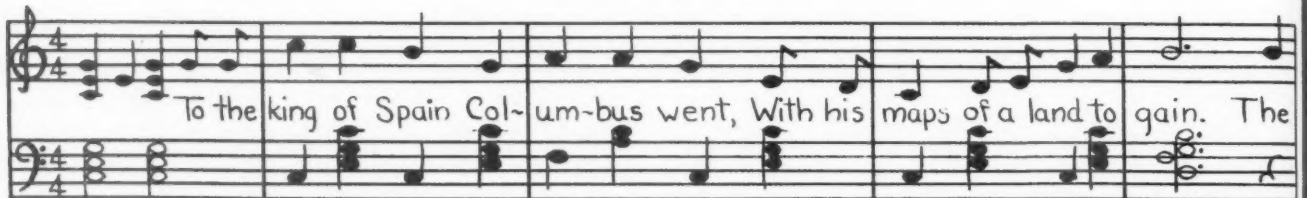
**October 8-14**



# FOURTEEN HUNDRED AND NINETY-TWO



Words and Music by Marie G. Merrill



Her gems she sold for this sailor bold,  
And he bought his vessels three.  
And he proved to the world that the world is round  
For he sailed and sailed and new land he found,  
My land of the brave and the free.  
In fourteen hundred and ninety-two,  
Sing, children, sing.  
Columbus sailed the ocean blue,  
Sing, children, sing.

The wind did blow and the rain did fall  
And then the sun did shine  
When Columbus brave and his sailor band  
First touched the shore and took their stand  
On this beautiful land of mine.  
In fourteen hundred and ninety-two  
Sing, children, sing.  
Columbus sailed the ocean blue  
Sing, children, sing.

# COMMUNICATION HIGHLIGHTS

## A RADIO SCRIPT FOR MOCK OR REAL BROADCASTS

By NETTA DRESSER

The following radio script is an excellent means of stimulating a purposeful oral English discussion resulting in the launching of an outstanding and timely class unit study about the history of communication, its importance and contributions in peace and war. It also serves as a culmination for such activity. Its flexibility affords teachers and pupils an opportunity to add original ideas and data, thus producing the thrill of creativeness, the product which makes teaching functional.

**CHARACTERS:** Announcer; John; his Father; Traveler; Innkeeper; Printer; Jerry and Bill, western boys; Stationkeeper; children impersonating Wireless, Telephone, Radio; Newspaper Boy.

**ANNOUNCER** (*after introductory comments and instructions to the listening audience*): John and his father seem to have a very interesting conversation. Listen.

**JOHN:** Father, after reading this book I can't help wondering just how people did communicate with each other many, many years ago.

**FATHER:** Have you any other reason besides the book? Today we have such quick means of getting in touch with the rest of the world that I should think you would not have even thought of communication hundreds of years ago.

**J.:** But, Dad, how did all this start? Someone must have started thinking about bettering the old ways of doing things. You have studied and read so much, won't you please tell me some of the events I want so much to know?

**F.:** Of course, I shall be very happy to relate some of the old forms of communication. It makes me very proud of you to know that you are such a fine thinker. To begin, in Egypt many years ago, when the country was at war, a spy would sit up on a high mountain and wait until he could see the enemy approaching. Then he would take a mirror and give another spy located on a high place the signal. This spy would run and give their king the news that their enemy was coming. Let us go a little further and see what is happening.

(*Innkeeper and Traveler come up to the microphone.*)

**TRAVELER:** Innkeeper, I wish for something to eat. I am very weary from my journey and discouraged, too.

**INNKEEPER:** Where are you from and where are you going?

**T.:** I travel to gather news with which to write books. I wish there were other ways of making books that did not take so long to write and would not cost so much. More people could read then and I would sell more books.

**I.:** Don't you know about the man in this town who makes books? "Printing" he calls it, and sells his books rather cheaply, too. You ought to meet him.

**T. (very excited):** Quick, tell me where I can find this man? This is what I have been waiting for.

**I.:** You will find him at the end of the town, you can't miss the house. It stands alone at the end of the main road.

(*Raps are heard as action shifts.*)

**PRINTER:** Come in.

**T. (breathless):** Are you the man who writes, I mean prints, books?

**P.:** Yes, I am. I print them.

**T.:** Print them? How and where did you learn this art?

**P.:** Well, you might call it an accident. I was out in the woods with my children and just for fun I cut letters out of the bark of the trees. When it was time to go home, I just wrapped them in a piece of paper. After unwrapping them when I arrived home, I noticed that the letters made marks that looked just like they did themselves. I got the idea that if I cut all the letters I needed when I was writing a book, I could print quicker and make more books, and they would be easier to read.

(*Fade out. Fade in Father.*)

**FATHER:** You see, son, there were even earlier ways of communication. For instance, the picture writing. In very early times, people did not draw pictures just for fun, but as a means of sending messages. Each picture had a meaning to those for whom it was intended. Sometimes the pictures were chiseled out of rocks. This was the earli-

est form of writing. Then man has used and continues to use animals to help send messages. Perhaps you have heard of homing pigeons which are very useful in wartime. Let us look further.

(*Fade out. Fade in sound of horn.*)

**JERRY:** Here comes the pony express!

**BILL:** Come on, Jerry, let's ride to the station.

(*Fade in sound of horses hoofs. Then fade out.*)

**J.:** What is wrong, Stationkeeper, why all the commotion?

**STATIONKEEPER:** The Indians have stolen all our horses and we will need a fresh horse for the rider of the pony express.

**B.:** I have an idea. Why not use my horse? The mail must go through!

**S.:** That's good! Quick thinking, my boy. We won't forget this. You may have the thoroughbred in exchange.

(*Fade sound of hoofs in and out.*)

**FATHER:** That was a real little American boy for you.

**JOHN:** Father, listen. I hear someone talking.

(*Fade in voice of Wireless.*)

**WIRELESS:** I am the wireless, discovered by Guglielmo Marconi. He was a man who was deeply interested in electricity and who made up his mind to study about the hertzian waves, which could be used to send messages without the aid of wires. He tried it one day and succeeded in sending signals across the garden. He then went to the country and sent a message at a distance of two miles. Finally with the help of English friends, he set me up in a wireless service between England and France. Many lives have been saved through this invention.

**TELEPHONE:** Wait, I am telephone.

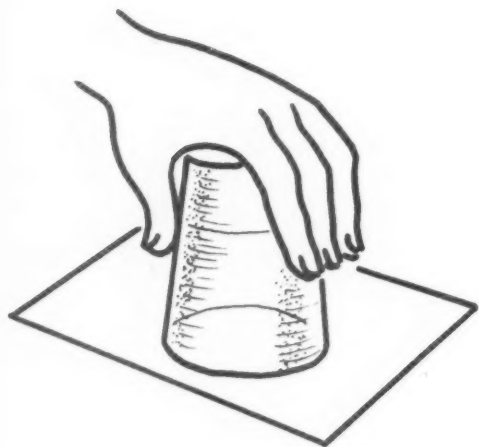
**W.:** Telephone, why are you so anxious to crowd in here? What makes you think you are so important?

**T.:** Wireless, I'm very important, too!

**JOHN (whispering):** Dad, what do you think is going to happen now?

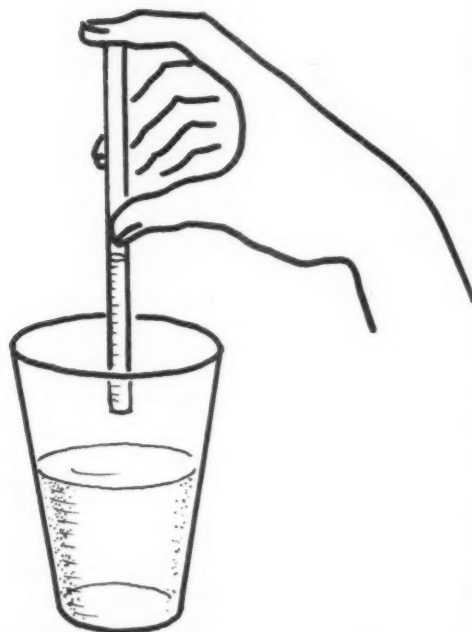
**FATHER:** Be quiet, just listen. I think we shall learn something here.

(*Continued on page 42*)



## DOES AIR PRESS IN ALL DIRECTIONS?

To find this out, fill a glass with water. Put a paper over the glass and hold it while you turn the glass upside down. The paper stays on the glass because the air pressed upward harder than the water inside pressed downward.

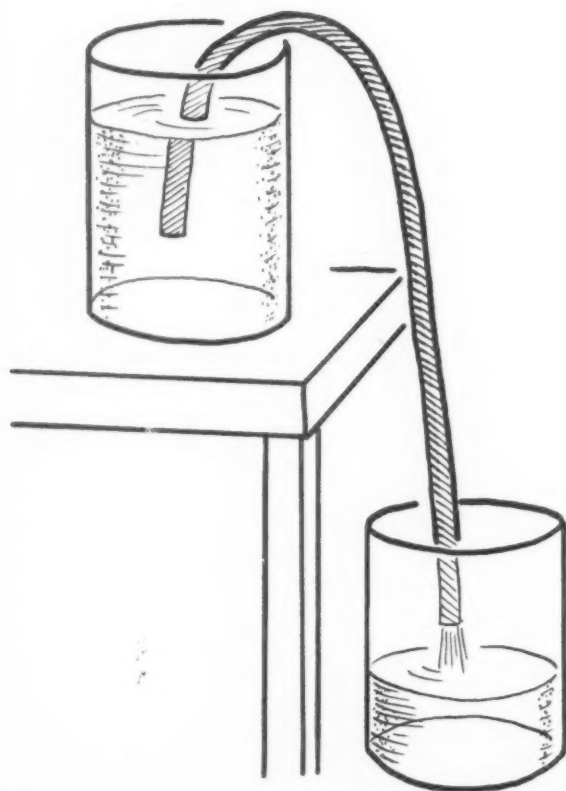


## CAN YOU MAKE WATER STAY IN A STRAW?

Try this experiment to prove that air takes up space but can be forced out.

You will need a glass of water and a straw.

Put the straw into the water until the water reaches half way up the side of the straw. Then put your finger over the open end of the straw and take the straw out of the water. Now remove your finger from the top of the straw. The water runs out. That is because the air enters where your finger was and pushed the water out. Air has pressure.



## CAN YOU MAKE A SYPHON WORK?

For this experiment you need two glasses (one filled with water) and a rubber tube about five feet long.

Place the empty jar on the floor and the jar filled with water on the table.

Now get the air out of the rubber tube by filling it with water. Pinch both ends so that the water will not run out. Place one end in the empty jar. Place the other in the full jar. The water runs from one jar to the other.

You have already learned many things about air. Now you learn that air pushes on the surface of the water. The water must go some place so it goes through the tube into the jar. This is called syphoning.

# E EXPERIMENTS

By JEAN CURRENS

Here are some experiments which may form part of a unit on science or they may be a part of a functional assembly program. They are simple enough for pupils of intermediate grades to perform and to understand.

The experiments in this group have to do with the importance of the atmosphere in our daily lives.

If a child is chosen to perform these experiments before a large group, he should use colored water where water is required. This will make his experiment more apparent to his audience. Before a child performs these experiments, however, he should practice them and become thoroughly familiar with them.



## HOW DOES BAKING POWDER MAKE DOUGH RISE?

You will need baking powder, a small jar with a cork, a spoon, and half a jar of water.

Put a teaspoon full of baking powder in the jar of water. Put the cork on very quickly but loosely. Shake the jar and set it on the floor. Notice that the baking powder and water are bubbling. In a few minutes (about 15) the cork flies up a few inches. The same thing happens when baking powder is put into dough. It makes it rise.

## DOES FIRE NEED AIR?

You now know something about the pressure of air. Air is composed of oxygen and nitrogen. Do you think fire needs air in order to burn?

There is one part oxygen and four parts nitrogen in the air. Air has a pressure of fifteen pounds to every inch.

Work this experiment. You will need a saucer, a candle, a glass, and some water. Place the candle in the saucer and pour some water around it. Light the candle and put the glass over the candle.

The candle will burn for only a short time. After that it goes out and the rest of the water rises in the glass.



# A LITTLE VISIT to Guatemala

By LOIS CARTER

Mexico's next door neighbor to the south is a queer-shaped little country called Guatemala. The scenery along its fine highway systems is as beautiful as that in Mexico. As you enter the country from Mexico the forests consist mostly of palm trees. As the roads wind higher and higher, there are fewer palms and more fir, spruce, and cypress trees, like those found in many parts of our own country.

Some of the best coffee in the world is raised in Guatemala. We could easily pass a coffee plantation without even noticing it. The young coffee shrubs grow better in the shade, so taller trees are planted in rows with them to protect them from the strong sunshine. A coffee plant does not yield coffee until it is at least five years old. Its glossy, dark green leaves are about six inches long. During the May rains, thick clusters of fragrant white flowers bloom at the base of the leaves. When the blossoms fall they are followed by dark cherry-like berries. Enclosed in each of these berries are two coffee seeds, or beans as we call them, with their flat sides toward each other. These berries begin to ripen in January. All of them do not ripen at once, so the picking goes on until March. The seeds are removed from the berries and dried. They must be carefully roasted before they can be sold in stores to be made into coffee to drink.

Guatemala City itself is high above sea level. Until one becomes accustomed to the altitude, it is difficult to breathe. If you have ever thought you would like to live where it is always spring, you would enjoy Guatemala City. It is known as one of the cleanest and prettiest cities in the world. Possibly this is because it rains almost every day from May until October!

All buildings here are low and strongly made because of frequent earthquakes. In appearance they are typically Spanish, with white plastered walls, and colorful, tile roofs of red and green.

Centuries ago the Mayan Indians lived here. By visiting the public museum we can see how they dressed and lived. Those we meet here today resemble our own American Indians, except that they are not as tall. They are, however, very strong. They move their freight on their backs, and are often so burdened that nothing can be seen of the Indian himself but his feet! It is not uncommon to see one walking down the street with beds, dressers, or other large articles of furniture strapped to his back and head. No one could call the Indian lazy! He is thrifty, industrious, and kindhearted.

In the United States, city and country dwellings are much alike. This is not true in Guatemala. The Indian farmers live in tiny two-room shacks built of

bamboo and thatched with grass, usually hidden away in secluded spots. They roll themselves in their blankets, and sleep on the bare earthen floors. Their farms are called "ranchos" and most buildings and fences are of bamboo.

Even the Indian children know how to weave cloth on their handlooms. They know the secret of dyeing the threads with many pretty colors.

Our national emblem is the eagle. Theirs is the quetzal (pronounced ket-sal). The quetzal is a crested, long-tailed bird with gorgeous shimmering plumage of green, crimson, blue, black, and white. It was worshipped by the ancient Mayans. Its name means "bird of freedom," and it is well named because it does not take kindly to captivity. However, a group of sixteen specimens was brought to the United States several years ago and distributed to the various zoological gardens. Some of these have survived, and you may be fortunate enough to see one if you have a chance to visit the aviary at some large city zoo. If you collect stamps, you may find its picture on a Guatemalan three-cent stamp. The word quetzal is also the name of one of their pieces of money. This quetzal is equal in value to our American dollar.

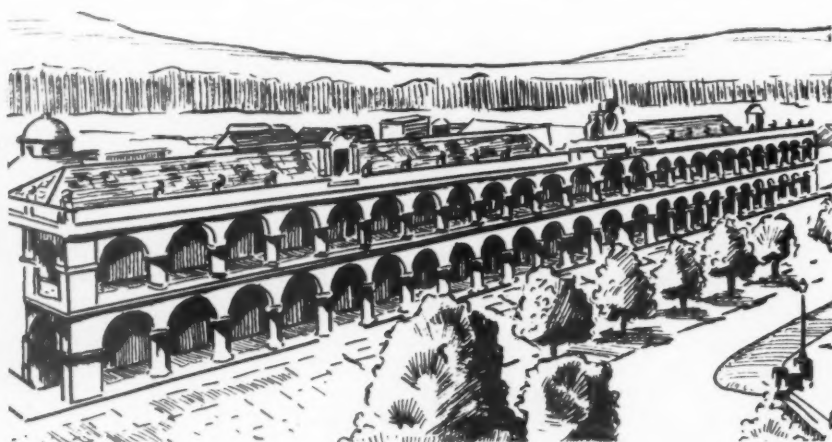
The favorite musical instrument of this country is the marimba. It takes the place of our piano, and resembles a xylophone. It is played by striking the hollow wooden tubes with metal hammers. It is used to accompany the native folk songs and dances.

Guatemalans are pleasure-loving people. Their carnivals are called "fiestas" but they are much like our own, with ferris wheels, merry-go-rounds, side shows, and booths where one can buy tortillas (corn pancakes) and a refreshing soft drink made of sugar, water, and corn.

In Guatemala, as in Mexico, we constantly see the ancient and modern side by side, in dress, in transportation, and in custom. Gleaming automobiles pass lumbering ox-carts in the streets. Well-dressed Guatemalans bargain with barefooted Indians in tribal costumes.

This is truly a land of yesterday and today.

*Old Spanish Buildings in Guatemala*



# POSTER STORY



## HALLOWEEN SPOOK

By THELMA MORELAND

One crisp evening in late October, Billy, a little farm boy, went out to the fields to get a pumpkin for his mother.

Suddenly the boy noticed a strange procession coming toward him—a great white owl and an old witch carrying a broomstick. Tippy, the fox terrier, yipped and barked noisily. Billy laughed, for he recognized his little friends, Dickie and Elizabeth Ann, who lived in the nearby village.

"We have walked out to get a pumpkin, Billy," announced the little girl witch. "Tonight is Beggars' Night and the people in town will give us apples and nuts and cookies and candy. We want you to come along, too."

"But I can't," said Billy, "for I have no costume."

"Oh yes you have," said Elizabeth Ann. "Just use your big jack-o'-lantern for a head, and get one of your mother's sheets. Then you will be a grand Halloween spook, just like Dickie."

So Billy did, and what a good time they had!



# ADOBE HOMES IN YUMA LAND

## A STORY ABOUT SOME AMERICAN INDIANS

By ALTHA TEDROW  
FORMERLY OF THE INDIAN SERVICE  
DEPARTMENT OF INTERIOR

Here we are in Yuma land, to see the mud houses of these interesting Indians. How are these mud houses built?

Let us accept an Indian's kind invitation to watch his new house being built. He will tell us how his people make their homes.

In the days past, housemaking was a man's work, but male friends and relatives always assisted. True to Yuma custom, relatives of our Indian friend have gathered about his home site to give aid. We understand the builder has a crude plan in mind; the houses are never laid out by accurate measurement. According to custom, the new house will face the east.

Then the men go off to chop some medium-sized cottonwood trees for the posts that form the framework.

Since this is to be a one-room house, one pole is put at each corner of a rectangle, a shape used by this tribe and some of their neighbors. A fifth post is put in the center. A narrow, low frame is made for the door opening. In early times this served also as a place for the smoke to escape.

Now the men gather young willow strips which are tied or nailed to the posts to make the framework for the sides or walls of the house. They are put on in this manner: The strips are fastened five inches apart both to the inside and to the outside of the room-

to-be. This makes a space into which the adobe is to be put.

The men are now ready to mix the dirt and water to just the correct thickness. This thick mixture is placed between the willow strips. Then the finishing begins. More mud is plastered on the inside and the outside of the walls. Next, a mixture of dirt and water and a little sand is plastered over the walls for a second coat.

Most of the houses were made with flat roofs, but this man desires a hip roof. A large cottonwood pole, slightly raised, is put across the center and allowed to rest on the fifth post. Ten or twelve poles are laid on both sides from the beam to the two walls, making the roof supports from a foot to a foot and a half apart.

Now, the men are ready to thatch the roof with arrowweeds which are piled onto the supports to a thickness of twelve inches. The first layer consists of smaller weeds, and the second of green leafy parts put on crosswise with tips protruding to make the eaves.

The roof is then covered with dirt which sinks into the weeds. To hold the dirt on the slope, bundles of arrowweeds may be tied horizontally all the way around the edge. What if a little dirt does trickle through the roof slit. It only falls onto the dirt floor and after a rain the roof hardens to prevent leak-

ing. If more dirt is to be added this is done after the rain.

The doorway may be left unprotected, but this more particular family wishes a sort of porch made of forked posts and arrowweeds. Doors are unnecessary; however, in early times thick willow bark, a rabbit-skin blanket, or bundles of wheat straw fastened to willow poles were used if a door were desired. The modern families prefer screen doors.

Upon asking about the interior arrangement we find that this is simple; sleeping places are marked along both sides by means of cotton blankets. The space in the center is used for a fire. Much living is done outside so that there is little furniture in the house.

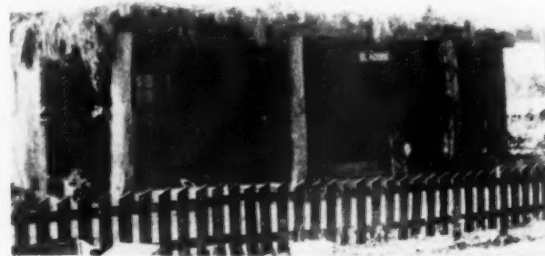
Later this Yuma family will build a flatroofed shade at a little distance to the southeast. Invariably this is framed on nine posts set three in a row and the roof covered with arrowweed, but no dirt. Such a structure serves as a shade in summer.

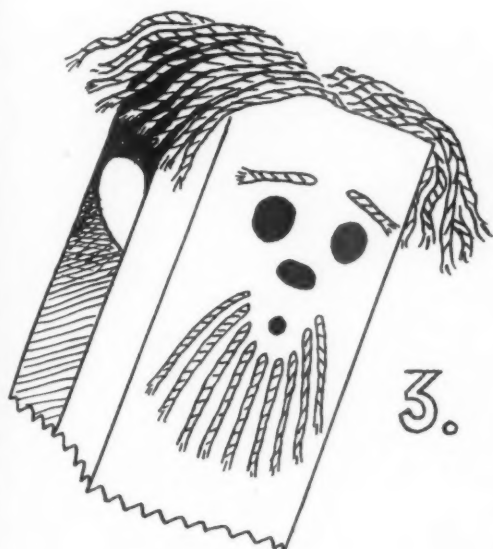
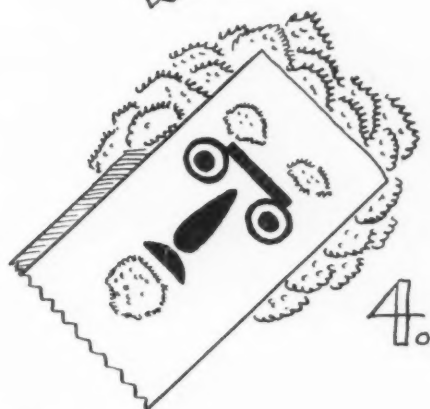
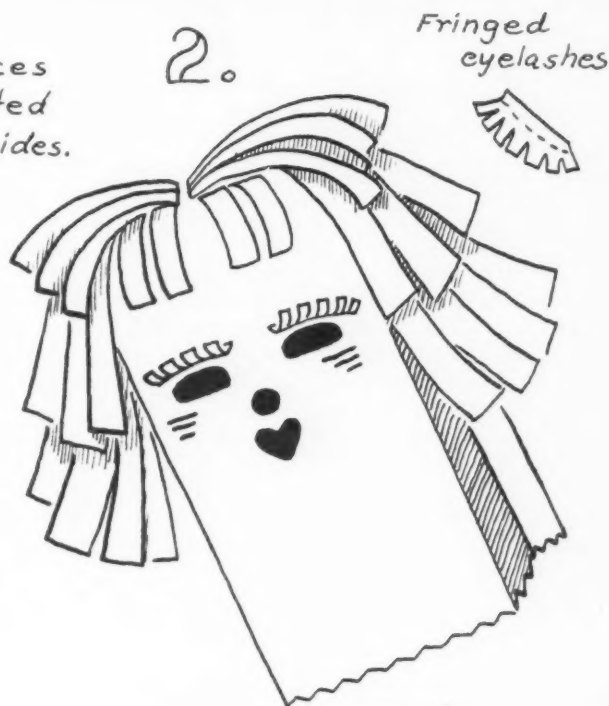
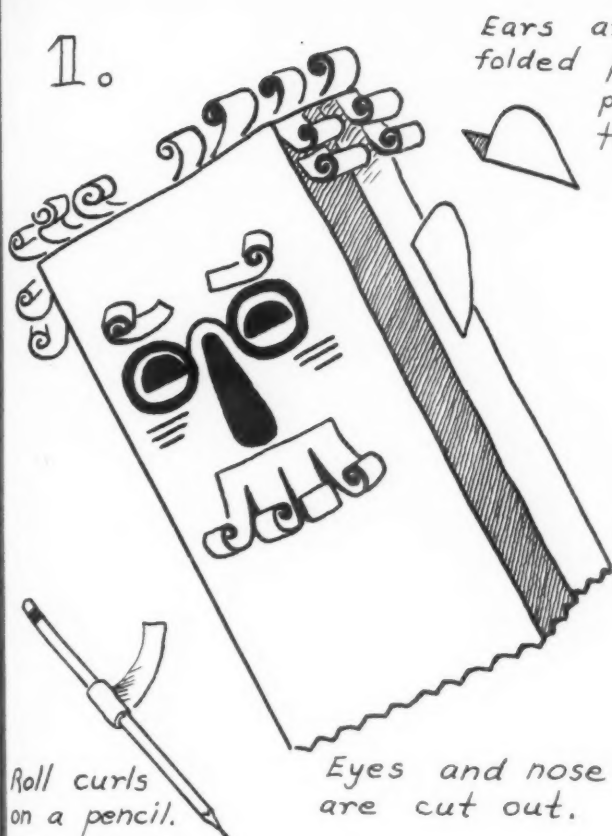
How long will this mud house stand? We are told it will remain until someone dies, at which time the structure is torn down or burned. When a new one is built, it will be erected elsewhere. Elements do not harm the house since rainfall is slight and snow almost never falls. Even the dirt on the roof needs only an occasional patching here and there.

*An Adobe House Made as Described Above*



*A Modern Adobe House*





By ETHEL E. HEADRICK

A great deal of character can be added to paper-bag masks by giving them wigs.

Curls made of red-orange paper give distinction to No. 1. A narrow strip of paper can be cut and wound into a spiral, then stuck at both ends. Crepe paper, or any paper not too heavy, can be used.

Strips of wrapping paper of varying lengths give a different look to No. 2.

No. 3 is made wild and wooly with raveled bits of rope.

Tufts of cotton stuck all over the top make No. 4.

The same hair-do will look different with another face. Try different mustaches and facial decorations with the various hair styles. Let the children create their own individual paper-bag masks.

## HALLOWEEN HAIRCUTS

# JUNGLE INDIANS

## BROADENING HORIZONS

### A UNIT FOR THE PRIMARY- INTERMEDIATE GRADES

This study will take the children from their own community, their own country, and their familiar way of life to an unknown land and unknown way of life. That the transition not be without meaning, the teacher should remember that several factors are in favor of such a study. In previous units children have learned the importance of food, clothing, shelter, communication, making use of environment, and so on. The study of jungle Indians is merely showing how other people in other environments work together to obtain these necessary items.

Of course, it is important that the children have a true desire to study about jungle Indians before embarking on this unit. If the teacher, in accordance with her course of study, believes that such a unit is desirable at a given point in the children's experiences, she may stimulate interest in any of several ways

#### STIMULATING INTEREST— APPROACH

Foremost among the ways to stimulate interest are judicious use of pictures and the telling of stories.

Regarding the first, pictures from old copies of magazines may be used. It will be wise to place pictures of jungle Indians in juxtaposition with pictures of American life or of North American Indians doing similar things. For example, a picture of a jungle Indian home should be placed near an American home and the hogan of a Navajo Indian (or some other type of Indian home). This being done in several cases, the children will see that there is some relationship between them and they will want to know more about the less familiar pictures.

Stories about the life of boys and girls living in the jungle will do much to arouse interest in the subject. There are a number of these and a wise teacher will consult her librarian for additional stories.

#### ACTIVITIES IN CONNECTION WITH THE UNIT

While activities are generally considered later in any unit outline, in this particular case it may be well to give thought to them before undertaking the

unit. The reason is clear: a study of jungle Indians is one which requires stimulating activities for complete success. If a teacher has no facilities for the types of activities she will find that this particular unit will lose a great deal of its effectiveness.

Chief among the possible activities which will occupy the attention of the class is making a sand-table scene of jungle life. This sand table can be used to display all the things learned during the study. For example, the children will learn about the types of homes of the jungle Indians. Then they may make a model of the homes and place it in the sand table. The same procedure can be followed as the children learn more about these people. In short, the sand table is a progressive activity, not one which is undertaken at the close of the unit. On pages 34 and 35 we have given hints on the construction of the sand table.

Other activities will include simple craft projects based on those used by these Indians.

The writing of stories and poems will also be a feature of the unit as will the making of a classroom notebook to add to the class library.

#### THE UNIT

This study will develop under different headings. These will include environment (temperature, topographical features, animal and plant life, etc.), food, clothing, shelter, games and sports, etc. Note that no general description of the people is given. This will come during a discussion on clothing and climate.

The unit data are given in simple stories suitable for reading to children. If possible, the teacher may point out that jungle Indians live in South and Central America.

#### Where the Jungle Indians Live

Far away in a land where the sun is right over head at noontime, the jungle Indians have their home. They live in a "place of many trees." Such a place is called a forest. Besides, the great number of trees, there are plants of many kinds. These plants grow very large. So do the trees. There is much rain. It rains almost every day. Everything grows very fast because of the

rain. It is very hot, too. This also helps the plants to grow.

Most of the land is flat. But there are some jungle Indians who live on the beginning slopes of mountains. Many rivers flow through the jungle.

The jungle is full of living things. Besides the Indians there are many kinds of animals, birds, butterflies, and insects. The rivers are the homes of fish and alligators and turtles. Some of the things may harm the Indians. They must learn how to keep from being hurt by them. There are snakes whose bite may cause great harm. There are jaguars which use their claws to scratch Indians. Some of the insects have poisonous stings.

#### The Homes of the Indians

In the jungles there is little stone and no iron or other metals. This means that the Indians cannot use these things to make their homes.

Because the Indians get their living from hunting, fishing, and a little planting, they often move to new and better places. This means that they must have homes which are easily built.

But because of the rains and the many dangers of the jungle, the Indians must have strong homes.

All the people of some Indian villages live in one big house. Some villages have many houses each built close to the other.

In all cases, the homes of the Indians are made from the things found in the jungle. These are trees and plants. The men chop down trees with stone axes and place the trunks in the shape of the house. Then grasses or leaves are woven to make the sides and the roof. The roof must be thick in order to keep the rain from coming inside.

Some houses have a place for fires to be made inside. It rains so much that fires out of doors would quickly go out. In some places, where it doesn't rain as much, the Indians build their fires out of doors.

There are very few things in the houses. Some Indians sleep on mats woven from leaves. Some sleep in hammocks also woven from the grasses or leaves of the jungle.

The women have few pots to cook

the food. Every man and boy has spears and other things to catch fish and animals. The women also have some digging sticks and other things. These they use to break the ground and plant seeds in their little gardens. Those are all the things which are to be found in the Indians' homes. A chief or a medicine man may have a few more things than ordinary people.

### Getting Food

Getting food is one of the most important things which the Indians do. It takes almost all of their time. It is hard work. Sometimes they may not be able to find enough food near their village. Then they must move on to other places.

The women cook the food and make the garden. If the Indians do not have gardens, the women hunt for roots and plants which they can use for food.

The men hunt and fish.

Let us look at a dinner of the jungle Indians. There is a big pot on the fire. In it are bits of meat, fish, vegetables, leaves, and other things. Everyone helps himself. The food is placed on large leaves. The Indians do not have forks. They eat with their fingers. Besides the food from the pot, there is bread to eat. We should hardly know it as bread for it looks different from the bread we eat. It is flat and thin. It is white.

This bread is made from the roots of the cassava plant. These roots are poisonous. The women know how to remove the poison juices so that the rest may be used for food. First they scrape the roots into pulp. Then they squeeze the pulp into a long tube. When this tube is pressed, the juice comes out of the roots. As soon as most of the juice is removed, the grated roots are ready to be heated. This takes away the rest of the juice. Then the roots are dried and made into a fine powder. The powder is mixed with water, rolled, and baked. That is cassava bread.

When the men look for food they have some things which will help them find it. First, there are spears. These are sharp and long. They may be used to catch fish or animals. Then there are traps. These are used to catch large animals and small. Then there are blowguns. These are hollow tubes from which small sticks, dipped in poison, are blown. They are used to catch birds and other animals too far away to be caught with spears. Some Indians use bows and arrows. These look very much like those used by our own Indians long ago.

If the Indians have gardens, they grow beans, sweet potatoes, and corn.

### What the Indians Wear

Because it is so hot, the Indians wear few clothes. These are made from the bark of trees, pounded and pounded to look very much like cloth. Some clothes may be made from braided leaves. Some Indians wear tight bands around their arms. Some wear bands around their heads. At celebrations, the Indians paint themselves and wear gala head-dresses.

### HOW NEWS TRAVELS IN THE JUNGLES

Since there are many rivers in the jungles, the Indians have become very fine makers of canoes and other boats. In these they travel up and down the streams looking for food and telling the news to those they meet.

The jungle paths are very few and very hard to travel. Everything grows so fast that it is hard to keep a path open. However, the Indians do manage to travel great distances in the jungle.

One of the most wonderful ways the Indians send messages is by means of drums. They tap the messages out on the drums and Indians far away can hear and answer them.

### HOLIDAYS IN THE JUNGLE

The Indians work very hard. Sometimes they have holidays and then they play very hard. Their holidays are made up mostly of dancing and eating. The Indians love to dance. They have some reed pipes to make music and, dressed in paint and feathers, they dance for days, almost without stopping.

Some Indians of the jungles play a game something like our hockey. They use a rubber ball and branches from trees.

### INTEGRATING THE UNIT WITH OTHER SUBJECTS OF THE CURRICULUM

**Vocabulary and Spelling:** As the boys and girls learn about jungle Indians, they will want to do various language activities: writing stories and poems, writing captions for pictures, etc. To do these well emphasizes the need for correct spelling. Let the children form their own lists of words as the needs arise. Many will be totally unfamiliar to them (jungle, spears, and so on) and these they will learn to read. Many more frequently used words can become a part of those which they spell without difficulty. By allowing children to dictate the words for the teacher to write on the board in a preliminary survey (accompanying illustrations are very useful), the work becomes thoroughly integrated and pupil planned.

**Number Work:** In planning the sand

table it will be necessary to limit the number of items in conformity with the available space. Thus, the children will have an opportunity to count and measure and to become familiar with simple figuring and measuring devices.

**Health and Safety:** Here is an opportunity for many class discussions. How do the jungle Indians keep well and healthy? Why is it necessary for us to take many health measures (such as daily cleaning of teeth) which these people do not take? Emphasize the fact that they have learned to make use of the many plants of the forest for medicinal purposes.

**Language:** One of the most important features of any unit of activity is its opportunities for language expression. Do not overlook the many possibilities. Stories, oral talks, poems, dramatic play, giving directions, making explanations of the work done, etc., are all important.

**Adjusting the Child to School Life:** Pay particular attention in order that each child may find some means of self-expression during the unit. Note those that enjoy research and encourage them to go beyond what is absolutely necessary. Those that show talent for drawing and modeling should find many opportunities in the making of the sand table. Encourage shy children to take part in dramatic play activities. In so doing, they may lose their shyness which might never be the case if they were called upon to give an isolated talk or recitation. Individual growth is important and should not be overlooked.

### BIBLIOGRAPHY

(Note: These books are designed for older boys and girls but are recommended as excellent read-aloud material. Teachers also will be able to supplement their store of information thereby since these books accent authenticity.)

Lovelace, Maud and Delos: *The Golden Wedge* (Crowell). Folk stories of the Jungle Indians.

Meyer, J. G., et al.: "Pimwe, the Jungle Boy," *Friends Far and Near* (Follett).  
Steen, Elizabeth K.: *Red Jungle Boy* (Harcourt Brace & Co.).

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Waldeck, JoBesse M.: *Little Jungle Village* (Viking Press).

—*Exploring the Jungle* (Heath).

INDIANS

# SAND TABLE OF JUNGLE IN



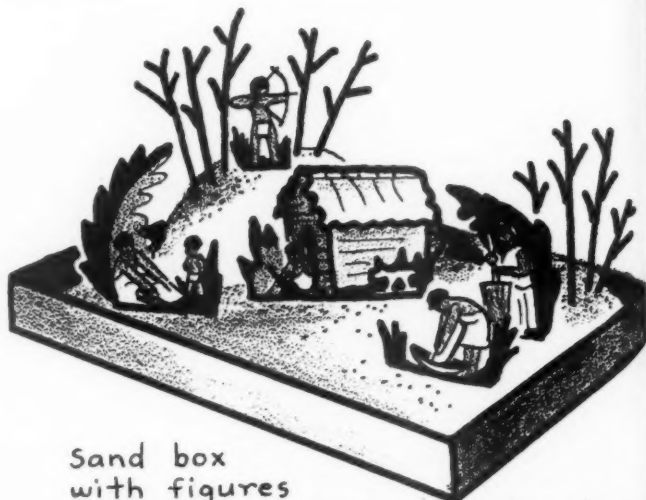
The big project for your jungle Indians unit will be making a sand table. Here are suggested figures. Have the children make as many as necessary to give a true picture of Indian life as the unit proceeds.

The figures may be modeled from clay or sketched as we have suggested here. Additional pictures should be made, too, so that the sand table may be complete.

For the jungle effects, use twigs and branches, bits of grass, glass for a river, if you have one, and so on. If you wish to make a canoe, hollow out a portion of a branch.

The grass house may be a real one. It may be made by using branches for the uprights and woven grasses and leaves for the sides and roof.

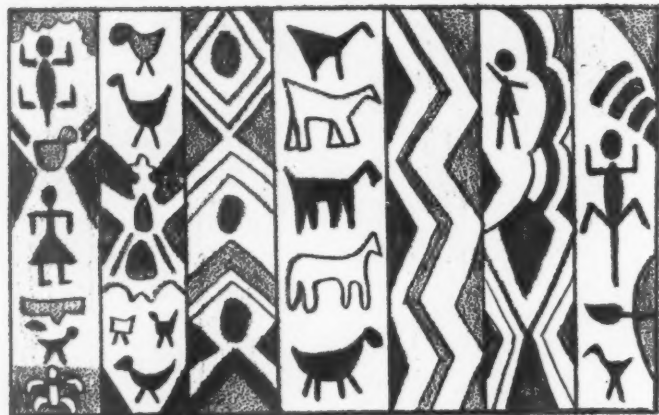
Make little clay dishes and other items to complete the picture.



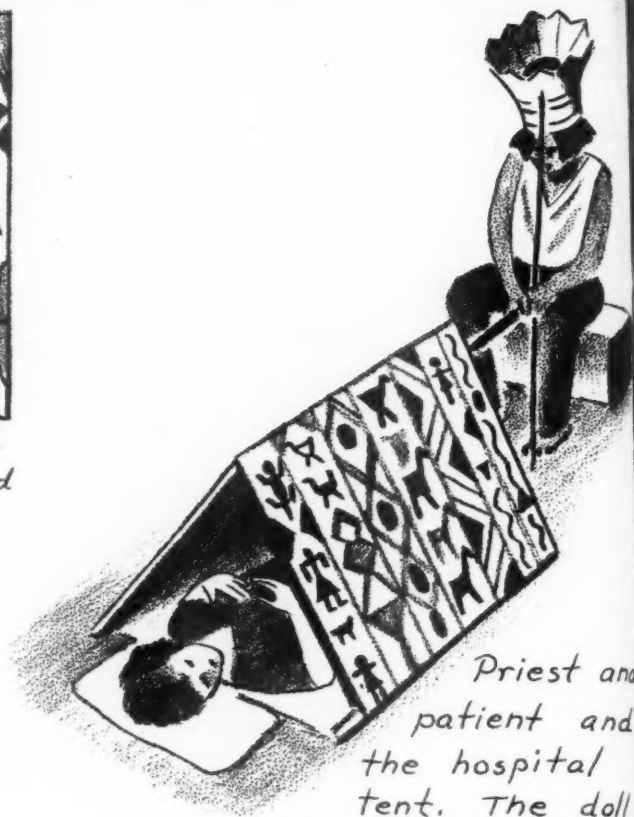
Sand box with figures inserted. Use twigs for Jungle.

# LE INDIANS





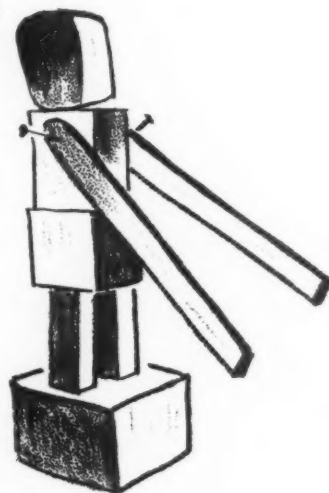
Two cardboard panels are used for the tent. These are painted with tempera and hinged at the top.



Priest and patient and the hospital tent. The doll is placed at the patient's head.



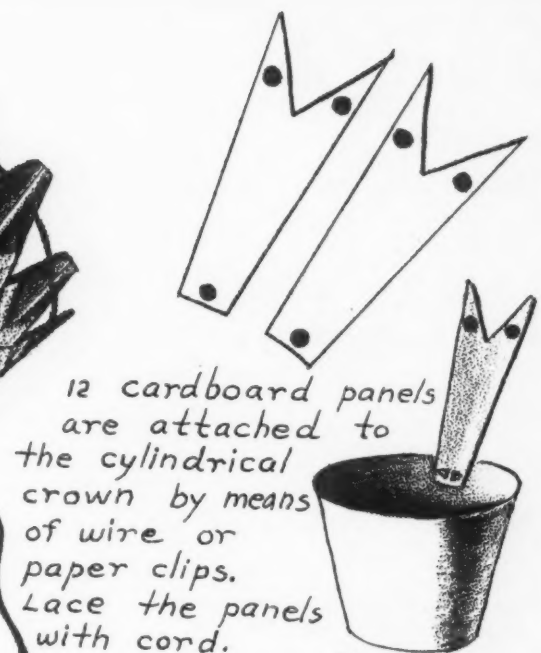
The wooden doll can be made of scrap blocks of wood set one on top of the other and painted. Only the arms need to be nailed.



# A CHOCO INDIAN



Headdress of the  
Chief Priest



12 cardboard panels  
are attached to  
the cylindrical  
crown by means  
of wire or  
paper clips.  
Lace the panels  
with cord.



Decorate  
with tempera  
paints.

This is a craft project based on the customs of one of the tribes of jungle Indians. These Indians live in central America. The items are easy to make and after they are made they have value in that they may be used for dramatic play.

If a child of one of these tribes becomes ill, one of the older boys is chosen to be the chief priest. As a sign that he is the chief priest, he wears a crown like the one shown on this page. Then he carries his patient to a little hospital made of boards and decorated as we have shown on the opposite page.

When the patient is placed in the hospital, the wooden charm doll is placed near his head. (We have shown how to make this doll on the opposite page.) Then the priest and the other members of the tribe sing and chant and dance in their effort, together with that of the charm doll, to get rid of the evils which are in the patient.

All directions are given for making these things and the results in truly creative dramatic play will prove their worth.

# PROGRESSIVE ART IN PROGRESSIVE SCHOOLS

## FUNCTIONAL PICTURE EXHIBITS

By HAROLD R. RICE  
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UNIVERSITY OF ALABAMA

### INTRODUCTION

Little has been written about the function of picture exhibits, yet nearly every classroom in America displays dozens of pictures during the school year. This article is addressed to those teachers and pupils who appreciate good art but have not analyzed the function of picture exhibits. No attempt is made to give a formula to meet every need or every situation.

### PURPOSE OF EXHIBITS

Exhibits have at least two functions in the school. First, the child artists are afforded an opportunity to share their art experiences with others. Second, they are afforded an opportunity to experience the art communications of others. These combined functions tend to enrich the daily living of those concerned.

Some teachers exhibit their students' work because it is evidence of growth on the part of the learners and brings praise from others in the school and the community. To some it is a mark of creative teaching. However, the wise teacher thinks in the interests of her children and plans with them in conducting exhibits in order that the two functions just outlined may be realized.

### SELECTING MATERIAL FOR EXHIBITS

Frequently teachers cover every available space with student work. When questioned concerning such practices they usually respond with such answers as, "Every child should be recognized so I put up something done by everyone in the room," or, "It isn't fair to put up the best work of a few students." Few would question either argument. When exhibits such as shown in Fig. (1) present a picture of chaos and disharmony, both individual and group welfare are being treated in a manner that does not function in the best possible way. It is possible to recognize every child and at the same time present a situation that is in accord with those art principles that contribute to enriched everyday living.

Exhibits should be selected on a co-operative basis and with the limitations of exhibition space in mind. The details of such selections must be left to the groups concerned. However, in general, student committees elected by their own peers should handle the exhibits. Group discussions acquaint all concerned with the situation and the manner in which selections are made. The exhibitions should be changed frequently and every child should be represented sometime during the process. In this way the hanging of an exhibit becomes a functional art problem of immediate concern rather than a disorganized chaos of all art expressions crowded together into a unit of universal recognition at all times.

### MATTING

In general, any picture worth exhibiting is worthy of a suitable mat. The traditional exhibit disregards mats because they may consume valuable space and limit the number of pictures that can be exhibited at any one time. At the same time, correct matting takes time and some teachers do not feel they can give the time or effort required. In contrast, the progressive school exhibit is carefully matted and in most instances the matting is done by the student committee responsible for the exhibition. Matting is an art experience many students should share if they are to realize the full value of art in relation to their everyday living. Fig. (2) is a typical example of pictures hung without mats.

Mats are not necessarily expensive. A sheet of 18" x 24" gray bogus paper costs less than one cent a sheet, yet makes a suitable mat for a 12" x 18" picture. Frequently it is possible to use the same mat on other pictures.

There are at least two ways of making mats. The simplest is to mount the finished art product on a sheet of paper large enough to give the desired margin on all sides. However, a somewhat more effective mat is made by cutting a hole through the larger sheet so that it "frames" the drawing when the mat is placed on top of the finished picture.

Fig. (3) shows one way of cutting mats.

As some mats can be used several times, a piece of Scotch mending tape or gummed paper placed at the top two corners on the back of the mat will suffice. Mats pasted to a drawing have a tendency to wrinkle and are difficult to remove. See Fig. (4).

Generally speaking, pictures that are vertical in composition or shape require a wider space in the mat at the top and bottom than allowed for the sides. Fig. (5).

Pictures that have a horizontal movement or shape usually require a mat with the sides wider than the top or bottom. Fig. (6).

It has been suggested by some that the bottom part of the mat should be wider than the top as such practice aids the eye in keeping the picture within the frame. Pictures when matted with equal spacing above and below the composition sometimes appear to "slip" down out of the frame when viewed. See Fig. (7).

### HANGING THE EXHIBIT

If pictures are to be exhibited for the children's enjoyment, they certainly should be hung in the most functional manner. Rows of pictures hung high above the blackboard or in the upper panels of the classroom are not conveniently located.

When possible, pictures should be hung on the eye level of the child. As the child spends much of his day in a sitting position, this means some exhibits will be near the floor.

Portable screens can be used for hanging pictures when wall space is not available. These are easily moved about the room. When the blackboards are not in use the screens can be placed along the walls in front of the blackboards.

Some school halls are drab affairs, painted in the conventional cream color found in every room. These spaces can be converted into a museum by students with vision and in some instances the bottom part of the walls can be repainted in colors more fitting their new

(Continued on page 42)

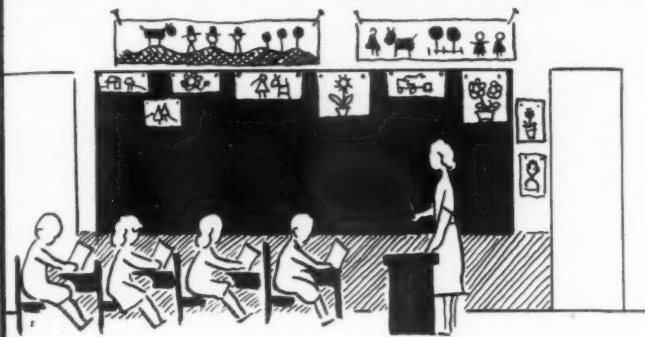


figure 1.

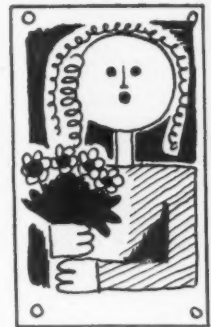


figure 2.

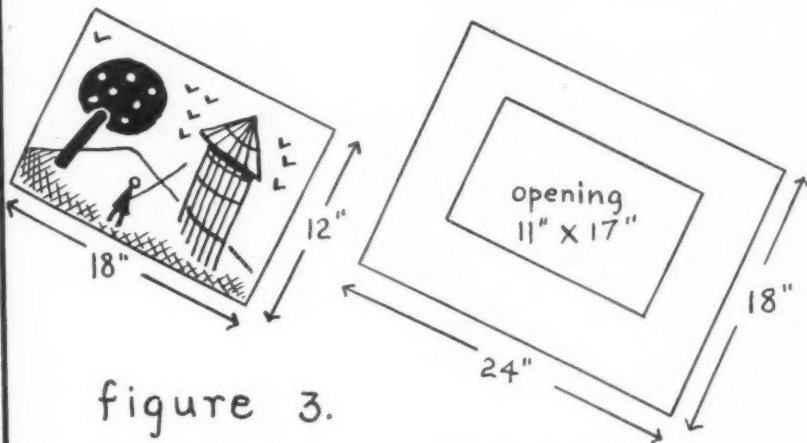
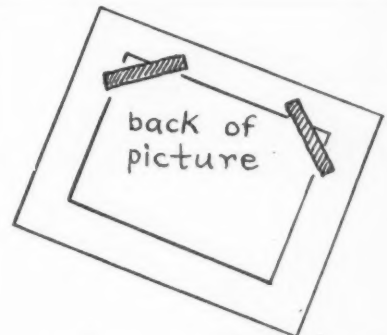


figure 3.



using scotch tape  
figure 4.



figure 5.

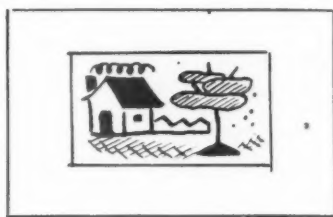


figure 6.



bad



good

figure 7.

usual cream wall  
tinted wall

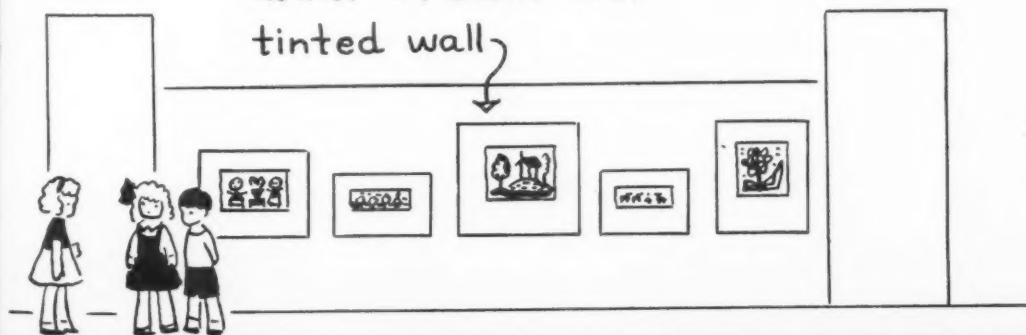
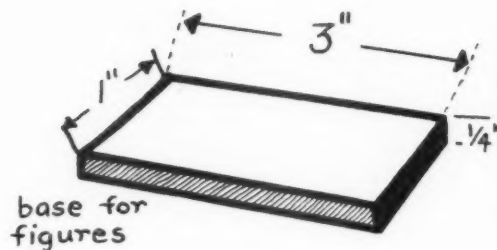
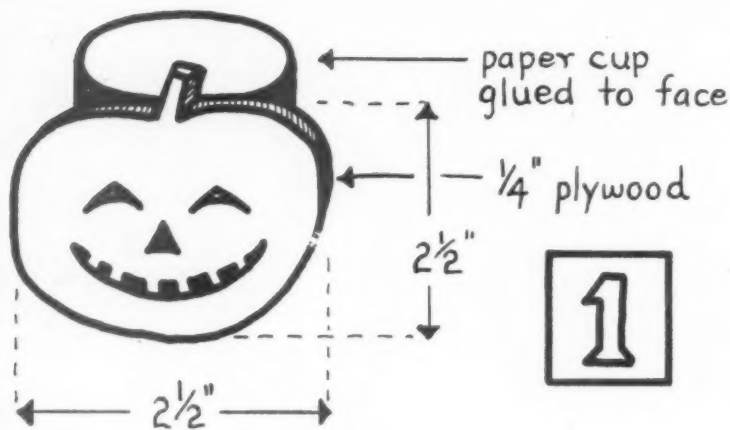


figure 8.

# ACTIVITIES IN WOOD



## NOVELTIES and DECORATIONS

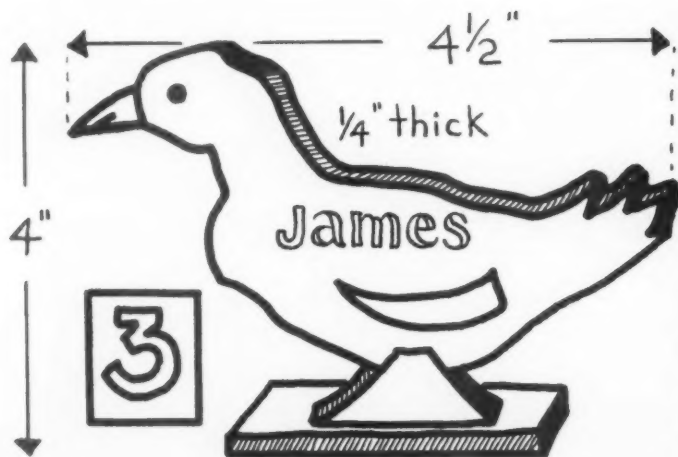
By JEROME LEAVITT

For this Halloween and Thanksgiving we can make a few novelties, table decorations, and place cards. These are ideal for children in the first three grades.

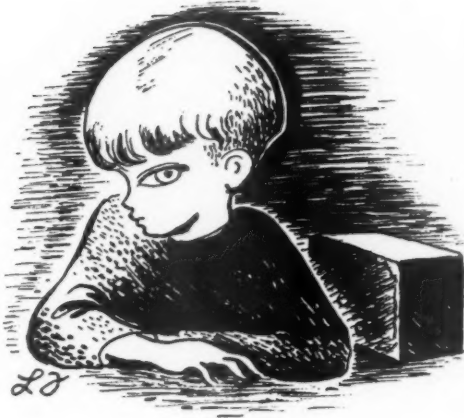
Project No. 1—Lantern Candy Cups. Draw a pumpkin face on a piece of paper and cut it out. Trace the pattern on one-quarter-inch wood, plywood preferred. Sandpaper edges smooth and paint entire pumpkin orange. With a fine brush, using black paint, fill in eyes, nose and mouth. Next glue a small paper cup on the back for holding candy or nuts.

Project No. 2—Witch. This witch is used as a seasonal novelty on a what-not shelf or a fireplace mantel. Trace a paper pattern of the witch on a one-quarter-inch board (6" x 6") and then cut out with a coping saw. The overall coat of black paint that is applied makes the witch stand out. White features or lines of distinction can be drawn on with a pen using India ink or oil paint. Be sure to secure the witch to a base large enough to support her.

Project No. 3—Animal Place Card. Cut this duck out of one-quarter-inch wood, four and one-half inches long and four inches wide. Sandpaper and nail to a small wooden base. Paint white with colored features. The name to be put on the place card is drawn on with India ink. It will not be too difficult to make one of these for each person to be at the Thanksgiving dinner table. It is even possible to cut out two of these at a time.



# THE LISTENING HOUR



Deems Taylor).

English: "Drink to Me Only With Thine Eyes," and many, many more.

Scotch: "Loch Lomond," etc.

German: "Last Night the Nightingale Woke Me."

Irish: "'Tis the Last Rose of Summer," etc.

## RADIO PROGRAMS OF RECORDED MUSIC

The growing enthusiasm for serious music is having excellent effects in the number of programs of recorded symphonic, instrumental, and operatic music being heard on local stations throughout the nation.

A great many of the programs are produced at noontime which make them excellent luncheon programs in rural schools on days when the children cannot go out to play. At other times these recorded programs may be tuned in and the teacher be thus relieved of planning her own programs and getting the necessary records. The stations producing these programs usually have schedules of numbers to be played and these are distributed well in advance of the program date. Thus the teacher need not be in the dark as to the program numbers and can correlate or amplify them as she desires.

## PROGRAMS FOR TEACHERS

Throughout the summer, a great many programs of cultural value have appeared on network broadcasts. Some of these have continued on into the fall. While no teacher (or anyone else, for that matter) wants a steady diet of programs requiring her complete attention and the use of all her faculties, all of us should be interested in a few programs which will give us a new slant on current problems and will stimulate our own thinking.

Such well-established programs as "Invitation to Learning," "America's Town Meeting of the Air," "The University of Chicago Round Table," etc., are among the finest and most convenient means for all of us to keep alert.

## VAUGHAN WILLIAMS— BIOGRAPHICAL NOTE

As is our sometime custom, here are some notes on one of England's famous musical sons.

Vaughan Williams was born October 12, 1872, the son of a clergyman. When he showed talent and interest in music, Williams' parents saw to it that he had opportunities to study.

As he developed musically, Vaughan Williams saw the possibilities of English folk tunes and the English way of life as material for his compositions. These, especially the suggestion of the latter, he incorporated with conspicuous success in his musical writings.

This famous Englishman served his country in other ways besides music. He acted as an officer in the first World War and conducted himself with honor and distinction.

In addition to writing music, Williams became an accomplished organist and a conductor.

Probably the most often played of his works (at least in this country) is his Symphony No. 4 in F Minor. Other compositions are "A London Symphony," "The Shepherds of the Delectable Mountains," "The Lark Ascending," and many more.

His fourth symphony is available on recordings.

## SCHOOLS AT WAR MUSICAL SHOW

The Education Section of the War Finance Division has issued a reminder to teachers, principals, and music supervisors regarding the availability of a musical show, "Figure It Out," for use

during bond rallies and the like. This show contains many songs and dialogue. The cast may be adapted to the number of children available.

It may be obtained by teachers and other school personnel. Communications regarding it should be sent to the Education Section, War Finance Division, Washington 25, D. C.

## FOLK SONG FESTIVAL

It just occurred to us to wonder just how much use is being made of the many folk songs of America and other countries which are to be found in the most widely used song books. As we endeavor to learn more about our world neighbors and look about for a starting place, what better beginning could be made than through music. The music of the common people.

Let us say that a teacher has a class in which there are eight nationalities: French, Italian, Polish, Czech, English, Scotch, German, and Irish. Added to that, the folk ballads and songs of our own country (Negro spirituals, cowboy ballads, and perhaps a song or ballad of the American hill country) there is material for a wonderfully interesting program.

Without doing any research to discover complicated songs (which you don't want, anyhow), here are some folk songs of the nationalities involved.

French: "Sur le Pont d'Avignon," "Frere Jacques," etc.

Italian: "Santa Lucia," "Funiculi Funicula," etc.

Polish: "When the Spring With Magic Finger."

Czech: "Wake Thee Now, Dearest" (as you know this was arranged by

## FRANCE

(Continued from page 8)

ter differences—degrees of temperature are measured in centigrades, freezing point of water is 0° and boiling point of water is 100°. Mention the fact that many scientists and mathematicians were Frenchmen. Work out such arithmetic problems including changing feet to meters, etc., as the abilities of the class permit. This has practical value in that when children reach high school they will discover this system in force in chemistry and physics classes.

**Music:** There are a number of simple songs and rounds which the teacher might choose—if possible, the children might learn the simple French words. Among them are "Sur le Pont d'Avignon," "Au Claire de la Lune," and "Frere Jacques." They may be found in many music books.

**Art:** Learn the names and some of the pictures of French masters as art appreciation study—Rosa Bonheur, Watteau, Millet, Cezanne, Gauguin, Renoir, Manet, etc. Make a time line showing events of French history. Make an imitation French tapestry (see page 12). This art form was important in medieval times and continues to be so. Make sketches and covers for notebooks. Make French flags—the Tricolor and also the symbol of Free France, the Cross of Lorraine—for classroom decorations. Make a large product map—page 11.

### BIBLIOGRAPHY

Previous issues of *The National Geographic Magazine*

Various encyclopaediae

"The Song of Roland," *Junior Arts and Activities*, June 1941

Various collections of storybooks containing French folk tales

*Jig Saw Map of France* by Charlotte Moffert, Globe Book Co., New York, \$1.75

## ART

(Continued from page 38)

and enriched function, Fig. (8). Compare Fig. (8) with Fig. (1).

### LOANS AND GIFTS

Many paintings properly matted and exhibited take on new values. In a few instances child art is being recognized for its true worth.

Few teachers have seen the possibility of exchange exhibits within their school. Others might enjoy sharing the art products of children in other grades. It does not seem desirable to confine art exhibits to the grade that executed them. Such exchanges could be carried on between schools as well as between grades within the school.

## MUSIC

(Continued from page 13)

development of taste are the purposes of such a period, too much material should not be covered at one time.

Any time allotment must be tentative, because one has no exact record of the time required for each song. With most groups, three periods spent on a sight-reading song will provide mastery. Art songs of only one stanza may be learned in one period. Simple songs read with words also require only one period.

### ASSIGNING MUSIC SEATS

At the beginning of the school year the teacher should test the voices and assign tentative musical seats. As the voices change, through age or training, and the pupils develop self-reliance and initiative, it is wise to move the leaders to the back seats in each row. Their clear, true tones will give the others a model. Conversational singers or monotones may be seated across the room in the front seats or in a row at one side. The front seats do not isolate them so noticeably and they are able to hear the good voices behind them.

Such voices should not be confused with the changing voice of boys in intermediate and grammar grades. These boys should be seated in a separate row, so that they may always carry the lower part in part songs. Since most intermediate-grade children can sing either first or second part, it is wise to group the changed voices in the center of the room. Then the other children can alternate part work, while this group always sings with the lower part.

### KEEPING THE GOAL IN MIND

It is the teacher and not the class who must remember that she is conducting a class in music education, not recreational music. A businesslike attitude on the part of a well-prepared teacher will do much to prevent the lackadaisical attitude that characterizes many people listening to a light radio program. The recreational values need not be lost because the learning process is stressed. Familiar songs provide adequate rest and relaxation. Art songs supply tonal beauty and inspirational words. Isolated drills offer mental gymnastics. Study songs train the musical ear, develop a musical vocabulary, inculcate awareness of rhythm and form, and broaden the student's knowledge. The class period provides group participation and promotes co-operation with others. The Listening Hour introduces the child to his musical heritage. Is it not worth while to make the most of the music period?

## RADIO SCRIPT

(Continued from page 25)

T.: I was befriended by Mr. Alexander Graham Bell (*speaker draws out these words to sound very important*), a young professor and a student of electricity. He became very much interested in the study of deaf mutes. On March 10, 1876 (I shall never forget it) just 68 years ago, I was really born. That was the first time one could speak intelligently over a wire using a full sentence. I make the whole world a close neighborhood. I am very useful for business and pleasure. Many a worry have I erased. I have helped many a battle to victory.

W.: Telephone, you have done much for our human friends. I know you must be very kind to every one, and greatly appreciated, too!

(*Father and John started to say something but are interrupted as Radio is jaded in.*)

RADIO: Calling cars 5154 and 5155. Be on the lookout for a gray, 1939 Ford sedan, Michigan license number BE6022, repeating BE6022. Half paid license plates. Two men in car, dark complexioned, heavily armed. Escaped after robbing bank. That is all.

FATHER: Crime never did pay. Nowadays these criminals cannot get away very far with the radio sending out messages to help catch them.

John, don't you think it about time you started on your homework? I believe I heard you say that you had some writing to do.

JOHN: Yes, Dad, and thanks to you, I shall be able to write a really good, interesting story for my English class. Oh boy, I have the ideas! Thanks, again, Dad. I am going to the library and read more about communication with a better understanding than I ever had before.

FATHER: So that was it, a report! Be sure to let me read it when you finish writing it. It ought to be a winner. Wait, John, what is this I hear?

NEWSPAPER BOY: Extra! Extra! All about the Communication Exhibit in Room —. Displays, illustrations, reports, etc., on how valuable a part communication plays in peace as well as in the war of today. New ideas, inventions, the walkie-talkie, short wave, etc. Extra! Extra! Don't miss it!

ANNOUNCER: This is Station (letters of school may be used) bidding you good afternoon.

# Teacher's Corner

NEWS AND DISCUSSIONS OF INTEREST TO TEACHERS

We are here to serve the teachers. Help us to help you!

Teachers are invited to send to this department ideas and suggestions that will be helpful and interesting to teachers. One dollar will be paid for each contribution accepted. Send your ideas and suggestions for this page to Teacher's Corner, *Junior Arts and Activities*.

## HALLOWEEN MASKS

By ARLEVA DE LANY  
EUGENE, OREGON

It isn't Halloween without masks! Children enjoy making the masks they will wear at their Halloween party.

Attractive masks can be made from round paper plates. The eyes, nose, and mouth are cut from the plate before it is decorated. By fringing the outer edge of the plate, hair and whiskers can be made.



Rubber bands or string attached to the edges will provide a means to keep the mask on the wearer's head.

## NEWSPAPERS FOR ART AND GAMES

By MARY NEELY CAPPS  
SNYDER, OKLAHOMA

Scissorettes, or scissor patterns that delight children from the first grade through junior high school, may be made from old newspapers. From folded papers children enjoy cutting dolls that "lead hands." Trees, airplanes, and other objects may be cut freehand from newspapers.

Certain types of paper folding may also be achieved with newspapers. Hats and dresses may be fashioned from old papers and a package of pins.

Almost all teachers are familiar with papier mache made from soaked bits of newspaper, calcimine, and glue. This material is good for finger puppets, dioramas, and stage settings. Vases for permanent bouquets may be made from cardboard boxes covered with mache.

Newspaper relay is an interesting game. Players, one for each aisle, are given two half pages of newspaper. One foot is placed on the first piece and the other piece must be placed for the second step. The first piece of paper must be placed for the third step and no step must be taken without the paper's having been placed. The player who can advance from the back of the room to the given line in front and back again ahead of the others wins the game.

## COOKY SALE

By MARGUERITE S. SUGG  
GARDEN CITY, L. I., NEW YORK

Instead of the usual holiday season school party such as those held at Halloween and

Thanksgiving, we decided to have a cookie sale. Cookies were donated by the mothers. The boys made a booth and the girls decorated it with crepe paper.

The children made posters to advertise the cookie sale and distributed them to the other classes.

This activity gave everyone experience in buying and selling.

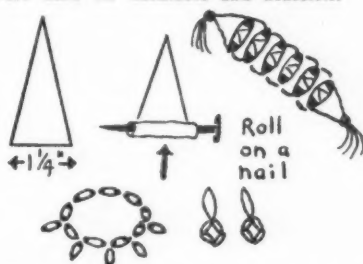
The proceeds were used as a donation to the National War Fund.

## MEXICAN BEADS

By LIZETTE H. WHEELER  
WESTWEGO, LOUISIANA

One of our recent units was on Mexico. We made it more effective by making jewelry from handmade beads.

This is the way we made the beads. We cut pieces of colored drawing paper about one and one-quarter inch at the base and tapered them to a point. Then we rolled each piece on a small nail, rolling from the base to the tip. We pasted the tip in place. A hairpin or wire could also be used for this purpose. The beads were then shellacked. The beads were used for necklaces and bracelets.



The mixed bright colors and original designs in the necklaces and bracelets (earrings and belts, too) were very attractive. They lasted a long time and could actually be worn.

## A SPELLING GAME

By GRACE CLOSE  
MILROY, PENNSYLVANIA

Two captains are selected by the group, one for each side. They, in turn, choose sides as in the old-style spelling match. The words are given out by the teacher or by the captain. The teacher acts as scorer recording one point for each letter in a word.

For instance, if the word "spring" is spelled correctly, six points are scored by the side whose member spells it. When a player fails to spell a word correctly he does not leave the line but spells again in his proper turn.

The game is good in that all pupils profit by drill and everyone's work counts for his side. The winning team is determined by the highest score after both sides have spelled around six or eight times.

We have found this a splendid device for reviewing lists of words.

## BEAN BAGS FROM COFFEE GROUNDS

By EMMA M. BUTLER  
ASHLAND, OREGON

Beans are a nourishing food and they are still scarce. In wartime we cannot afford to use them for the usual bean bags.

However, teachers may try filling bags with used, dried coffee grounds. Such bags are soft and they last a long time.

Overall denim or other firmly woven fabric is excellent material for the bags themselves.

With a scarcity of rubber balls, teachers will find many uses for these bags both in the schoolroom and on the playground.

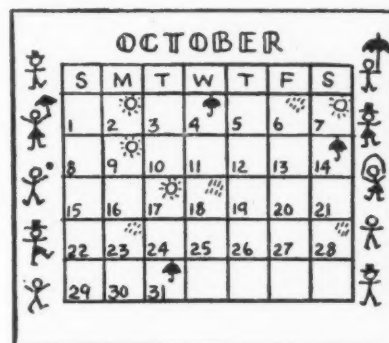
If it is impracticable to fill the bags at school, teachers may arrange to have the children bring the bags already filled.

## OUR CALENDAR LOGS

For Primary Grades

By JEANNETTE B. ROSENFELD  
NEW YORK, NEW YORK

Each child in our class keeps an individual log of his "highlight" of the daily work in the classroom. We also keep a class calendar log on which is written the most interesting individual log of the day. Note the illustration below.



In this way children inculcate habits of original self-expression by means of written discourse. As soon as even the very young child is able to write, he may write just one simple sentence and this device may profitably be used.

Many children can be responsible for the appearance of the large calendar class log. (1) The one who expresses himself best has his log written on the class log. (2) The child whose handwriting is legible and shows an evidence of improved effort writes the log on the calendar. (3) Another group decorates the class log with pictures and illustrations appropriate for the month. (4) Another carefully writes the numbers. (5) Still another draws a line through all Saturdays, Sundays, and holidays. (6) Another group is responsible for the daily weather markings.

The children take great pride in the appearance of this monthly log. They endeavor to keep it neat and clean. Committees are changed often so that at the end of the month every child has had an opportunity to share in our Picture Calendar Log.

## FREE EXHIBIT

Send for information regarding the free exhibit, "How Prints Are Made." Write to the U. S. National Museum, Division of Graphic Arts, Washington, D. C. Schedules are now being made up and teachers are requested to get their requests in as soon as possible.

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# HEROIC SACAJAWEA

The story of Sacajawea, whose picture appears on the cover of this issue, cannot be told without making mention of the famous Lewis and Clark expedition. You will remember that after the Louisiana purchase had been made, these two frontiersmen were chosen to lead an expedition to explore the territory we had acquired from France and to push on to the Pacific coast.

When the members of the party reached the great plains they realized that they would need interpreters in order to explain their purposes to the Indians. In the Dakota country they met a French trader who knew many Indian dialects. With him was his Indian wife, Sacajawea, who had been captured as a child and taken out of her native Shoshone Indian village. Later she had married the Frenchman. These two, together with Sacajawea's baby, were chosen to accompany Lewis and Clark.

For a time the journey was not too difficult, although Sacajawea was burdened with her baby strapped to her back in Indian fashion. When the mountain country was reached, however, many misfortunes overtook the members of the expedition. Chief among these, from the standpoint of the safety of the party, was the loss of the compass which had guided the men successfully.

Then it was that Sacajawea proved her value as a true guide. She recognized the Indian trails and the paths which the buffaloes had made. She was able to follow them when the white men in the expedition could detect no trace of a path trodden previously by man or beast.

At last she led the expedition into the country which her own tribe, from which she had been separated since childhood, claimed as her own. In meetings with the Shoshone Indians she was the one who interpreted. It was her only personal joy that in the process of meeting many Shoshones she found her own brother, now a chief, and many of the friends of her childhood. By her devotion to the expedition she encouraged the Indians to believe that the white men were their friends and that they were come on a peaceful mission.

But the troubles of the expedition were not over. Their food was soon exhausted and the route over which they were traveling provided little game.

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Sacajawea stepped into the breach and, through her knowledge of the many roots, leaves, and berries of the country she was able to find and cook food which saved the lives of the members of the expedition.

This is not the end of Sacajawea's services to the Lewis and Clark party. When Clark became ill, Sacajawea fed him and nursed him back to health.

Finally the party reached the broad waters of the Pacific and Sacajawea's work was completed.

She had braved all the hardships of the expedition and had served loyally as friend, interpreter, and guide. Then she and her husband returned to the Dakota country where she lived the rest of her life.

Sacajawea, whose English name is Bird Woman, has been honored by having a mountain peak in the Rocky Mountains named for her and historical and other societies have perpetuated her memory with statues and other marks of the esteem in which this heroic woman is held by all Americans.

# LET'S READ MORE\*

By GRACE E. KING

"The more we read, and thus grow in sympathy with the master minds of the world, the more we may grow in mental and moral stature."

—Canon Sheehan

It is the kind of reading we do that matters more than the amount; and incidentally, quoting M. Russell, "an excellent device which every reader ought to make use of is to jot down in a notebook the thoughts that make the best impressions, and even the personal reflections which these thoughts suggest. Many men of literary taste, and many professional writers, have developed the practice of gathering the most striking thoughts they meet within the course of their reading; thus they form a repertory which grows richer by day, and becomes in the end an invaluable treasure."

There is an unusually good book called *John Smith Emperor* by S. G. Gallego (Guild Press, St. Paul, Minn.; \$2.00, cloth edition; \$1.00, paper bound) that is vital reading at the moment due to its treatment of postwar problems. It is new, and of especial interest because of the intriguing manner in which the author's imagination has put to use fantastic developments in radio in order to bring the world together in a state of permanent peace. Mr. Gallego goes beyond our present conception of "the possible" in the future of radio, and exceeds the fantasy employed by Jules Verne in *Around the World in Eighty Days*.

In this book John Smith, a radio engineer, by virtue of a unique invention which he calls "physiological waves," is able to achieve control of the entire world. As World Emperor, earnestly seeking to use his power for good, he institutes social, political, economic, and moral reforms conducive to permanent peace. The major problems that confront the world today are treated in a stimulating manner, and serve as a springboard for discussion. Whether or not one is in agreement with the author or in his philosophy of world government seems not to matter; the book holds one's interest to the end. It is definitely thought-provoking and altogether fascinating reading. If the author has served no other purpose in giving us this book, he has demonstrated that in the last analysis good government must be synonymous with what

\*Book Rights Reserved.

may be called God's government.

*Time for Decision* by Sumner Welles (Harper and Bros., New York, \$3.00) is the August selection of the Book-of-the-Month Club, and should be read.

In view of the present general interest in Africa, and our greater knowledge of the Dark Continent because of its place as a battlefield, we suggest *White Woman of the Congo* by Emily Banks (Fleming H. Revell Co., New York, \$1.75) as a very readable book. It is concerned with a missionary who for eleven years carried on a very dangerous and adventurous enterprise in the region of the Upper Congo.

Mrs. Banks was probably the first white woman to live on the Upper Congo. She knew the trails of Livingstone and Stanley, and had firsthand acquaintance with the wilds of the Belgian Congo.

This is a personal record of African times before bicycles, railroads, automobiles, and airplanes "rolled and roared" there; before hospitals, mines, printing presses and schools, palm-oil mills and world wars brought innovations. The story is rich in folklore and details of native life that one does not get in the ordinary textbook.

Here are lists of recent book club selections presented as a guide in determining what large numbers of people are reading currently.

Book-of-the-Month Club: *The World of Washington Irving* by Van Wyck Brooks (Dutton, New York). October selection.

Catholic Book Club: *We Stood Alone* by Dorothy Adams (Longmans, Green, New York). August selection.

Scientific Book Club: *Navaho Door* by Alexander H. and Dorothea C. Leighton (Harvard University Press, Cambridge). July selection.

Literary Guild: *Green Dolphin Street* by Elizabeth Goudge (Coward-McCann). September selection.

Religious Book Club: *For We Have This Treasure* by Paul Scherer (Harper). July selection.

Junior Literary Guild: for older boys—*Battles, How They Are Won* by Elting and Weaver (August selection); for older girls—*Road to Down Under* by Maribelle Cormack (August selection); intermediate—*The Land We Live On* by Fenton (August selection); primary—*Yonie Wondermose* by Marguerite de Angeli (August selection).

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# ENTERTAINMENT HELPS

## OCTOBER PLANS

By GLADYS JACKSON

The purpose of this column is to give the busy rural teacher quick, easy plans for the monthly P.T.A. or Community Club meeting and suggestions for a big program.

If a teacher would like special help for her big program she may write to the author in care of Junior Arts and Activities stating when she intends to have her program, the type she wants, and the number and age of her pupils. Be sure to send such requests at least a month and a half prior to the program date.

In the listings of sources of material, the price and the name and address of the publisher are always given. Send orders for this material direct to the publisher.

October and April are the ideal months for big programs. By October your work is well begun and by April your heaviest work is behind. October lends itself to a large variety of program material: Negro Minstrel, Halloween, Cowboy Minstrel (see March issue 1944), Homecoming, Amateur Night, Fall Festival, and Columbus Day

(using patriotic numbers).

Choose a negro or cowboy minstrel or an Amateur Hour. You can write your own script for these according to your pupil range and fill in with songs or work you have accomplished since school began. Add some short clever plays and your program is complete.

A good amateur program following the style of those on network broadcasts can be very successful. Have an apt pupil as the leader. This leader begins with an introduction to the audience telling them the type of program it is and adding a fictitious commercial. He introduces the numbers by asking each pupil or group his name and what he is going to do. Fictitious names and amusing dialogue add to the fun. A plan of this kind leaves the way open to all kinds of musical numbers, plays, or good monologues.

A large, old-fashioned dinner bell makes a wonderful gong. By all means plan at least two numbers to get "the gong." A small pupil getting all tangled up in reciting his piece makes a good one. Another is to have a dancer with a dummy of the opposite sex do a good dance, but fall on the partner at the end and make an embarrassed exit.

The leader should be out in front of the curtain. His platform can be a table set close to and at one side of the stage. Keep stage settings simple so that the waiting periods between numbers are very short.

### RECITATIONS

In many readers or language books there are good poems that you may have had your pupils memorize. These make good program material and give you time to work on something else. Spoken well, acted out, or used in choral reading, they make a hit with the parents.

*Humor Up-To-Date* (see September issue): "Johnny's Pa," "Sister's Best Feller," "The Moo-Cow-Moo," "How We Waked Ike," "Piller Fights," "Cat-Tails," "Willyum Jinkins Bryan Snow" (suitable for a minstrel), and many others.

*Catchy Primary Recitations* by Marie

Irish (Paine Publishing Co., Dayton, Ohio, 40c). Many pieces for tiny tots, good for any time. It also has a nice collection for special holidays.

*Autumn and Winter Festivals* by N. Moore Banta (see September issue). See Harvest Festival or Homecoming plans. Songs best. See Halloween section, also. The drill and song are good.

*One Hundred Choice Monologues* by Marie Irish (Paine Publishing Co., 40c). Primary, intermediate, and upper-grade recitations.

### PLAYS

For short stunts, buy or borrow *Troop Stunts* (Boy Scouts of America, No. 3129, 25c). Very handy for P.T.A. or bigger programs.

*Halloween Fun Book* (Beckley-Cardy Co., 50c). Contains recitations, dialogues, plays, and exercises. Better than most Halloween collections.

*Dialogues for District Schools* (T. S. Denison & Co., Chicago). Twenty-five very short plays for any time.

*Useful Dialogs for Young Folks* (Eldridge Entertainment House, Franklin, Ohio or Denver, Colorado, 40c). Fourteen short plays.

*Epaminondas and His Mammy* (Cachy Loose Leaf Play Series, Willis N. Bugbee Co., Syracuse, N. Y.). One girl, one small boy. Old story made into playlet. Very good. Easily worked out.

*Community Stunts and Novelty Features* (Eldridge Entertainment House, 35c). "Down in Old Virginia"; "In a Doctor's Office," eight characters, can be added to or cut, several songs can be used or omitted, good; four other plays.

### MUSIC

"Dis Am No Place for a Gal Lak Me" from the operetta, *The Ghost of Lollipop Bay*. Perhaps the music teacher in your nearest high school has a copy of this. Good for a minstrel or special solo.

*Time to Sing* (Edward B. Marks Music Corp., R.C.A. Bldg., New York, 25c). Besides songs of every country, this book contains old-time hits, Stephen Foster songs, comic and cowboy songs, and Negro spirituals.

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# YOUR BOOKSHELF



Among the art and craft books recently published, none has more potential value for teachers in the elementary grades than one dealing with concrete problems and how to solve them. No matter how attractive the illustrations in a given art book may be, if the teacher cannot use it in her daily work, its value may be more than half lost.

However, there are books in which concrete problems are adequately solved. Such a one is *Free-Hand Paper Cutting* by Cornelia Carter. This book (which has also the advantage of being inexpensive) demonstrates by means of graphs and other diagrams just how simple block letters may be cut by the freehand method. While children in the primary grades perhaps may not be able to grasp the procedure, the reason for this will be undeveloped motor co-ordination and not any lack of simplicity in explanation.

The author describes cutting methods for both upper- and lower-case letters and shows how these letters may be put to practical use. Each letter is discussed individually. Numerals are also discussed with precise instructions and graphs.

(McKnight and McKnight—\$1.00)

Under a copyright date of 1941, a very useful and charming collection of verses by Lucia Cabot was published. *The Merry-Go-Round* is the title of a poem which has given the entire collection its name.

Most of the poems are about everyday things but they are treated in a most imaginative way. They are written in a style even a very young child will understand. More than that, some of

the poems, such as "Liberty," express the feelings about the true meaning of the word which all children should come to possess. Mrs. Cabot's words are worth remembering by young and old alike. "... to be free (is) not exactly liberty. I must train my mind and heart, so I (can) always take my part, and do the things I OUGHT to do..."

The typography of the book is excellent and the simple drawings have great charm. They appear at the top of each page.

*The Merry-Go-Round* is a book we can recommend for the children's own use and for the teacher's use in the classroom.

(John Felsberg, Inc.—\$1.00)

In these days of increasing endeavor to promote international goodwill—among the Allied Nations and among all people—everything which can be used toward that end deserves consideration.

Even children in the lower grades can be given a basis on which future understandings may be built. And if this basis is in the form of games and dances—recreational material—it would seem to this reviewer that an almost perfect plan had been evolved.

Such material—the games, songs, and dances of the children of China—is to be found in *The Chinese—American Song and Game Book* by A. Gertrude Jacobs. Each game is described as to directions for playing it and its significance. In those song-games, of which there are many in the book, the author has given both Chinese and American words. In the case of the Chinese words, she has given the romanized spelling and

pronunciation. At the back of the book there is a section devoted to Chinese language characters, their pronunciation and meaning.

While this book will probably not be within the reading range of primary-age pupils, their teachers may use it with immense profit.

(A. S. Barnes and Co.—\$2.50)

The industrial arts in the primary grades are often considered as an impossibility. Or, if the children do build things, they use a more-or-less hit and miss procedure. Those who subscribe to this latter idea say that the children are being creative and that they are learning to do by doing (both statements are true, of course). They say further that the mistakes which the children make are necessary parts of their education and that children will understand more fully the correct procedures having made mistakes. That, too, may be true.

But, there is another side to the picture. The side which Constance Homer Crocker has presented in her book, *Let's Build*. Mrs. Crocker has had experience in teaching children—even kindergarteners—to build toy furniture, toys, and other objects of wood. She has described a possible procedure of instruction in her book and she has written the book directly for children.

First of all, Mrs. Crocker gives a list of "things to learn before you begin." Then she gives pictures and explanations of the various tools. Her comments on each are most enlightening. Next she discusses measurements and explains the symbols she will use in the remainder of the book. Finally she gives concrete outlines for making a doll's bed, bench, bookcase, chest, tables, and many more items. All this is accompanied by excellent and arresting arrangements and illustrations.

We should like to recommend the book as one teachers will find useful because the directions can be seen at a glance. It will save time to use such a book, written for children, instead of reading through many pages of instructions in a book written for the teacher's personal use.

(Houghton Mifflin Co.—\$1.50)

# HELPS FOR TEACHERS

For vitalized teaching of Latin American subjects we suggest the use of *Hi, Neighbor!* by Theodosia and Allan Carpenter. This book, with its maps and attractive illustrations, will do much to make faraway countries comprehensible to boys and girls. Complete information regarding this book may be obtained by writing to The King Company, 4616 North Clark Street, Chicago.

If you need craft supplies to carry out your arts and crafts program, we suggest you contact the Dwinnell Craft Shop of Wheeling, West Virginia. This organization specializes in all types of materials used in elementary schools.

Morgan-Dillon & Company announces a revised edition of *The Kindergarten Curriculum*. This book has previously been reviewed in "Your Bookshelf" of *Junior Arts and Activities*. We understand that the new edition has incorporated several features which will make using the book in classroom situations easier and more convenient.

Again we should like to remind our subscribers (at the suggestion of our circulation department) to send renewal *Junior Arts and Activities* subscriptions in early. Because of a shortage of clerical help, it takes longer nowadays to reinstate subscriptions and, unless the renewal order is received early, there may be a lapse in service. We know that teachers will not want this to occur. Therefore, this reminder.

Teachers, always on the alert for new material, will be interested in the new line of workbooks published by Earl J. Jones. Printed for hectograph reproduction, these workbooks embody several new principles. Look over the list (see the ad on the opposite page).

On page 2 there is an announcement regarding the availability of limited quantities of the workbook-magazines for the children's own use, *Activities on Parade*. Publication of this magazine has been suspended for the duration. Teachers will find that holiday

numbers especially have many projects and activities—things to make and to do—which will prove valuable and usable.

We are proud to announce that our first compilation of unit material, *Our Good Neighbors* will soon be available in a second edition. There have been some changes in the units—particularly the unit on Mexico—and, all in all, we hope that the new edition will evoke even more enthusiasm than the first edition.

If you teach any of the primary or lower intermediate grades, you will find the "Farm Life Posters" by Helen Strimple most useful in your classes. These posters illustrate all phases of farm life and have been arranged for easy classroom use. They may be obtained from the Milton Bradley Company, Springfield 2, Massachusetts.

We should like to call teachers' attention to the versatile party book described on page 2. This book, published by the National Recreation Association, 315 Fourth Avenue, New York, is designed for use by all types of groups and in many varying circumstances. Its small cost is well justified by the wealth of material and ideas contained in it.

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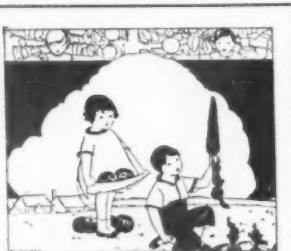
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